

# *Amateur* **CINE WORLD**



SPECIAL XMAS ISSUE • 1s. 6d.

*The perfect cine film  
for artificial light!*



- 16 mm.
- Single-8 mm.
- Double-8 mm.
- 9·5 mm.

Gevapan 32 Ultra is specially coated for filming by artificial light. Its enormous speed (four times faster than Gevapan 26 Super) opens up new filming possibilities. Fully panchromatic and possessing the soft gradation necessary for the contrasty lighting of indoor cine-photography. On safety base with anti-halo layer between base and emulsion which disappears in the reversal bath.

Sold inclusive of processing. Obtainable from all photographic dealers.

*Another superb  
product by*



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GEVAERT LIMITED - ACTON LANE HARLESDEN N.W.10

BY APPOINTMENT TO THE LATE KING GEORGE VI



SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

# WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.I.

Telephone: MAYFAIR 7511

## NEW CAMERAS



**Pallard H.16**  
16mm. spool loading with  
f/1.9 lens £164 16 8



**G.B.-Bell & Howell 8mm.  
Sportster**, f/2.5 lens, £57 9 3



WALLACE HEATON SUPPLY THE GOODS ADVERTISED OPPOSITE

## THIS MONTH'S BARGAINS

### SECOND-HAND CINE EQUIPMENT

#### OVERHAULED GUARANTEED

##### 8mm. CAMERAS

Kodak H.	f/1.9 lens, case	£32 10 0
Kodak 60.	f/1.9 lens, case	£37 10 0
Keystone B8.	f/1.9 lens	£27 10 0
Afro Movex 8.	f/2.8 lens	£19 10 0
Revere 88.	f/2.5 lens, case	£42 10 0

##### 9.5mm. CAMERAS

Pathescope H.	f/1.9 lens, variable speeds	£23 10 0
Pathescope H.	f/2.5 lens	£15 10 0
Dekko,	f/1.9 lens, case	£25 0 0
16mm. CAMERAS		

##### 16mm. CAMERAS

Keystone K50.	f/2.5 lens, magazine load	£47 10 0
Kodak B.	f/3.5 lens	£20 0 0
Kodak BB.	f/1.4 lens, case	£45 0 0
Zeiss Movikon.	f/1.4 lens with coupled rangefinder, case	£135 0 0

Pathe Webo Special,	two lenses, case, filters, almost new	£185 0 0
Kodak Special,	two lenses, case	£350 0 0
Bell & Howell 70D,	two lenses, case	£115 0 0

##### 8mm. PROJECTORS

Kodak 50R,	200w. lamp, case	£19 10 0
Kodak 45.	300w. lamp, case	£25 0 0
Specto Standard,	200w. lamp	£27 10 0
Kodak 'Home'.	200w. lamp, case	£25 0 0

##### 9.5mm. PROJECTORS

Pathe 200B,	200w. lamp, case	£17 10 0
Pathe Vox Talkie	complete with Speaker and Transformer, 400 watts	£47 10 0

##### 16mm. PROJECTORS

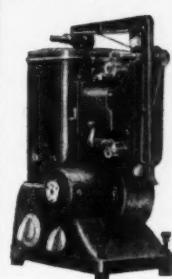
Kodak C.	100w. lamp, case	£12 10 0
Bauer.	200w. lamp, reverse, stills, case	£37 10 0
Dekko 126.	500w. lamp, almost new	£45 0 0
Bell & Howell 57RS,	750w. lamp	£47 10 0
Specto Standard,	built-in Transformer	£30 0 0
Ampre KD,	750w., reverse, stills, case	£52 10 0

##### 16mm. SOUND PROJECTORS

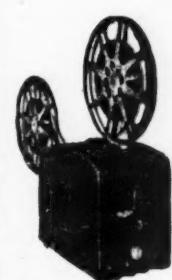
G.B.-Bell & Howell 601,	completely over-hauled, with Speaker and Transformer	£185 0 0
Victor Model 40,	with two 12" Speakers, Transformer	£140 0 0

Danson D23,	300w. lamp, Speaker	£95 0 0
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## NEW PROJECTORS



**Specto '500'**  
8mm. model £39 10 0  
9.5 or 16mm. £48 10 0  
Dual 9/16mm. £56 0 0



**G.B.-Bell & Howell 621,**  
16mm. sound £264 0 0

## BOLEX STEREO IS THE REAL THING!

Here at last is the real thing in stereoscopic movies that is better than anything we have seen before. With the Bolex Stereo attachment you can easily take three dimensional films in colour or monochrome that make ordinary movies seem as old fashioned as the horse bus. We hope that before this appears in print we will be ready to arrange demonstrations of Bolex Stereo films in our showrooms at New Bond Street.

Why not call and see us and get the full details at first hand? If you are unable to pay us a visit, write to-day for a leaflet giving full particulars.



# WALLACE

BY APPOINTMENT TO THE LATE KING GEORGE VI

127 NEW BOND STREET, W.I.

MAYfair 7511

## OUR SPECIAL XMAS GIFT

### NEW 8mm. COMEDIES AT 'GIVE AWAY' PRICES

The purchase of a very large consignment of these slapstick comedies has enabled us to offer them at almost half the normal list price. They are ideal for children's parties or as gifts for your friends. This offer is exclusive at Wallace Heaton and City Sale & Exchange shops. With the demand at this price, may we add "get your order in right away".

9

ONE REELERS ON 200ft.  
REELS

HOT SPOT . STRANGE INNERTUBE . ROAMIN' VANDALS . BENNY FROM PANAMA  
CALL HER SAUSAGE

**ORDER NOW!** This is a special offer of films at practically print cost. Every print a new one.

Wallace Heaton's

### STUNT FILMS

#### STUNT MEN

Four boys give us the thrills on wheels with motorcycle tricks.

#### CUE CRAZY

You must see to believe the tricks and experts present on a billiard table.

#### WIRE WONDERS

Thrills on the wire with the famous Ley family.

#### FAIR FUN

Wall of Death, Big Dipper and a hundred-and-one other things. Come with our camera on the Dipper.

AVAILABLE IN ALL SIZES.  
LEAFLETS FREE.

#### 4 CHAPLINS

HAM ARTIST  
OH WHAT A NIGHT  
LAUGHING GAS  
BETWEEN THE SHOWERS

#### 5 HAL ROACH

#### LIST PRICE

£3 7 6

#### OUR PRICE

**37/6**

each

## YOUR CHRISTMAS HIRE

Another Christmas comes round and the usual remark 'I wonder if Dad's booked films for Christmas'. Year after year we hear those sad stories of someone forgetting until Christmas Eve. Every day we continue to receive festive orders from our customers. Colour cartoons have gone but at the time of writing we still have a reasonable number of black and white subjects available. If you are not a member of our library we shall be pleased to furnish details and a catalogue. Please quote your projector size.

#### WRITE NOW

**DON'T LEAVE IT TOO LATE**

----- CUT OUT - POST TO -----

WALLACE HEATON LTD., 127 New Bond Street, W.I.

Please send details of:

- ..... 8mm. Film Hire
- ..... 8mm. Special Comedies

- ..... Stunt Films
- ..... Cine Catalogue

NAME .....

ADDRESS .....

(BLOCK LETTERS PLEASE)

PLEASE INCLUDE 6d. POSTAGE.

PLEASE INDICATE

# HEATON LTD



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DON'T JUST BUY

*Consult*

us on your cine  
problems and choice  
of equipment

WE CAN HELP YOU!

## LOW COST SECOND-HAND CINE CAMERAS

9.5mm. Pathé H.	f/2.9 £19 10 0
9.5mm. Pathé Motocamera,	f/2.5
	£12 10 0
8mm. Cine Kodak,	f/2.7
	£24 10 0
8mm. Zeiss Movikon,	f/2.
	£55 10 0
8mm. Cine Nizo, 2 lenses	
	£125 0 0

SEND FOR OUR FREE LIST OF CINE BOOK TITLES	
16mm. B. & H. Autoload,	f/1.5

16mm. B. & H. Autoload,	f/1.5
Lumar	... £98 10 0
16mm. Kodak B,	f/3.5 £22 10 0
16mm. Ensign Super Kinecam, 3	jenses ... £82 10 0
16mm. Kodak K,	f/1.9 £75 10 0
16mm. Magazine Cine Kodak,	f/1.9 ... £75 0 0

## HOME MOVIES FROM THE HOME OF GOOD CINE EQUIPMENT

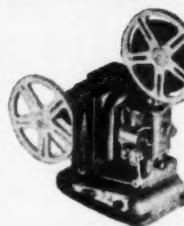
### 8mm. PAILLARD PROJECTOR

Incorporates split-second threading, silent running, speedy rewind and brilliant picture. 500w. bulb £68 0 0

Available by Easy Payments.

Deposit ... £17 0 0

Illustrated leaflet available.



### NEW PROJECTORS

	Cash	E.P. Deposit
8mm. B. & H., 400w.	£63 0 0	£16 0 0
8mm. Kodascope, 200w.	£33 0 0	£9 0 0
8mm. Specto, 500w.	£39 15 0	£10 15 0
8mm. Dekko, 500w.	£45 0 0	£12 0 0
9.5mm. Specto, 500w.	£48 10 0	£12 10 0
9.5mm. Dekko, 500w.	£53 0 0	£14 0 0
16mm. Specto, 500w.	£48 10 0	£12 10 0
16mm. Dekko, 500w.	£53 0 0	£14 0 0
16mm. G.B.-Bell & Howell, 750w.	... £87 10 0	£22 10 0

## LATEST CATALOGUE OF NEW CINE EQUIPMENT

### EASY PAYMENTS

● A Special Dept. at your service to assist each transaction in a swift but personal way

● Send for full details. Prepared proposal forms for any equipment available upon request.

### NEW CARTOONS In Colour and Black & White

"ANIMAL BANDITS" "

"CUNNING BUNNIES" "

16mm. 100ft. Colour £8 10 0

16mm. 100ft. B. & W. £1 13 0

8mm. 50ft. Colour £3 3 0

8mm. 50ft. B. & W. £1 1 0

And at  
166 VICTORIA STREET,  
S.W.1. Victoria 8850

### YOUR GUARANTEE

All cine equipment tested and checked by our mechanics. You purchase with safety—all equipment guaranteed optically and mechanically.

To mail order customers we will send any instrument on 5 days approval against full cash deposit. Also any second-hand camera can be exchanged within a month for any other goods stocked.

# DOLLODONS

Cine  
Service

## 16mm. G.B.-Bell & Howell "E21" Standard



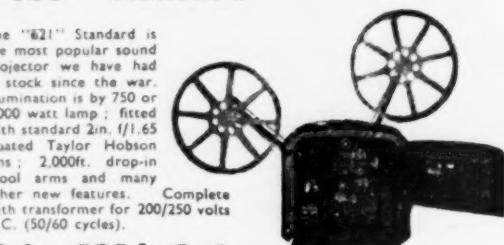
8mm.  
G.B.-BELL & HOWELL  
"SPORTSTER"

A superb camera weighing only 24 ounces and having a handsome crackle finish. The lens is a Taylor-Hobson 12.5mm. f/2.5 universal focus. Built-in viewfinder also masks for focal lengths of 1in. and 1½in. Automatic footage indicator. 4 speeds : 16, 32, 48 and 64 frames per second, also single exposures. Spool loading.

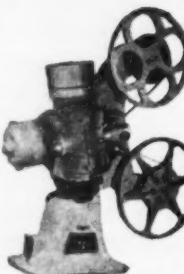
Price £57.18.4

The "E21" Standard is the most popular sound projector we have had in stock since the war. Illumination is by 750 or 1,000 watt lamp ; fitted with standard 2in. f/1.65 Coated Taylor Hobson lens ; 2,000ft. drop-in spool arms and many other new features. Complete with transformer for 200/250 volts A.C. (50/60 cycles).

Price £264.0.0



## 8mm. G. B. Bell & Howell "606"



606 is made to the usual and now well-known precision standards. This instrument assures the finest 8mm. projection. The lamp is 400 watt pre-set focusing cap, and the projector may be operated on 110-250 volts A.C./D.C. current. Resistance built in. 400ft. spool arms, gear driven ; rapid motor rewind, lin. f/1.65 coated lens.

£63.0.0

## SECOND-HAND STOCK

### 16mm. CAMERAS

Kodak Mod. B, f/1.9 lens, good cond.	£35 0 0
Siemens, f/1.5 lens, good condition	£39 10 0
Revere Magazine, f/1.9 Bausch, case, good condition	£85 0 0
G.I.C., f/1.9 Berthiot, case, good cond.	£32 10 0
Kodak BB, f/1.9 lens, case, good cond.	£49 10 0
Keystone A-7, f/2.5 coated lens, very good condition	£55 0 0
Paillard H-16, f/1.9 Ektar	£165 0 0
Paillard H-16, f/1.5 Dallmeyer Speed, 2in. f/2.8 Meyer, 3in. f/4 Dallmeyer	£125 0 0
Pathé Webo, f/1.9 Berthiot, 20mm. f/1.5 lens, 75mm. f/3.5 lens, as new	£185 0 0
Kodak Special Mod. I, f/1.9 Kodak lens, 2in. f/1.6 lens, 4in. f/2.7 lens, eye-level finder, case, excellent condition	£395 0 0
8mm. CAMERAS	
Revere Turret Magazine, f/1.9 Kodak lens, good condition	£65 0 0
Paillard L-8, f/2.8 Yvar	£49 10 0

### Cinemaster II, f/2.5 coated lens, case,

good condition	£32 10 0
Kodak B-25, f/2.7 lens, case	£25 0 0
Kodak B-20, f/3.5 lens, good condition	£22 10 0
Paillard H-8, 12.5mm. f/1.9 Pizar, lin. f/2.5 Yvar, 36mm. f/2.8 Yvar, case	£225 0 0
Paillard H-8, f/1.9 Wollensak, f/2.8 Meyer, lin. f/2.5 Trioplan, case	£145 0 0

### PROJECTORS

8mm. Kodak B-30, 100 watt	£15 15 0
8mm. Keystone, 500 watt, transformer, case, good condition	£27 10 0
8mm. Specto, 200 watt, shop soiled only	£30 0 0
8mm./9.5mm./16mm. Paillard G3, 500 watt, resistance	£75 0 0
16mm. Kodak K, 750 watt, excellent condition	£65 0 0
16mm. Ditmar, 500 watt, transformer	£49 10 0

28 Old Bond Street  
LONDON, W.I.

Tel. : REGENT 5048

# DOLLONDS

Cine  
Service



## 8mm. Kodak 8-55

Kodak's latest cine product. This is a 25ft. spool-loading double-run camera with a coated Ektanon f/2.7 lens.

Price £43 0 0  
Case £3 9 4

16mm. Paillard H-16 Cine Camera leads the world for precision and reliability. With f/1.4 Switar, £206/8/0.  
with f/1.5 Switar, £186/6/8.  
Or with f/1.9 Genivar £164/16/8.



## Pay $\frac{1}{4}$ Deposit

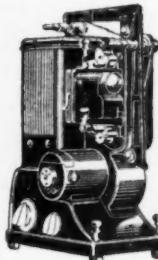
One quarter of the cost is your only initial outlay.

### EXAMPLES

List Price	Deposit	Monthly Payments
£12	£3	6 at £1 11 6
£16	£4	12 at £1 2 0
£24	£6	18 at £1 3 0

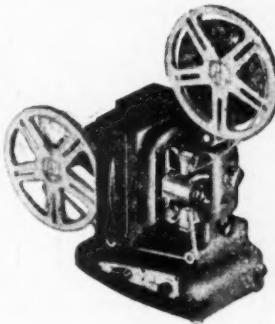
With Deposit paid, our charges are added only to the balance, at the rate of 10% per year and pro rata.

DOLLONDS PAYMENTS ARE EASIER



## Specto Projectors

**Specto Projectors** are excellent value today and each film size is served by a separate model. Models quoted are 500 watt, A.C./D.C., 900ft. spool arms. 8mm. Model, £39/15/0; 9.5mm. Model, £48/10/0; 16mm. Model £48/10/0; Dual 9.5/16mm. Model, £56.



8mm. Paillard M8R Illumination by 110 volt 500 watt lamp; the lens is a 20mm. f/1.6 coated Kern. Operated from 110 to 250 volts A.C. or D.C. Power or manual rewind. Price £68 0 0



8mm. Paillard L-8 This camera takes 25ft. double-run spools. Price with f/2.8 Yvar £59/17/6 or with the f/1.9 Pizar £84/2/10; or with the f/1.5 Switar at £102/6/4.

## 27 PHOTO SHOPS

28 Old Bond Street, W.1.  
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CANTERBURY : 38 High Street.  
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MANCHESTER : 95-97 Deansgate.  
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## COMPLIMENTS of the SEASON

.... OUR XMAS GIFTS TO YOU ....

### FILMS ON HIRE PURCHASE !

AT LAST you are able to acquire films to augment your private collection with the minimum capital outlay. YOU MAY CHOOSE ANY FILMS, SOUND OR SILENT, NEW OR SECOND-HAND (but not ex-library) and to any value provided your order NOT LESS THAN £10. Deposit 25%, 12 or 18 months credit. Send for full details and proposal form—you must get those films for Xmas.

"PROJECT AS YOU PAY—  
THE PROFFITT WAY!"

### EASIER TERMS FOR RECORDERS !

We are able to offer you magnetic recorders on :

1. Hire Purchase Terms.
2. Credit-Sale Terms.
3. RENTAL.

You can obtain a recorder with the absolute minimum capital outlay—seize this opportunity NOW and make sure of YOUR recorder this winter!

CLIP THE COUPON BELOW  
FOR FULL DETAILS

### FILM HIRE RATES SLASHED !

We are very pleased to announce that from the 1st October, 1952, ALL our hiring rates have been reduced very considerably and we believe you will agree they are most competitive.

8mm. SILENT	1/6	PER REEL
9.5mm. SILENT	1/3	PER REEL
16mm. SILENT	2/-	PER REEL
9.5mm. SOUND	1/9	PER REEL
16mm. SOUND	as Catalogue	CATALOGUES:
8/9.5/16mm. SILENT	... 9d.	
9.5mm. SOUND	... 6d.	
16mm. SOUND	... 6d.	
ALL POST FREE		

THE FATHER . . . OF THIS . . . SON AND WE MUSTN'T FORGET JUNIOR . . .

PATHE  
GEM

9.5mm.  
SILENT



PATHE  
SON  
9.5mm.  
SOUND/  
SILENT



Pathé ACE 9.5mm.  
hand operated or  
motor driven. Takes  
the standard reels up  
to 300ft., projects a  
brilliant picture 2½ft.  
wide. PRICE with  
motor £12/4/6 or  
£12/8/11 deposit.

Born in the famous Pathescope factory, the SON is the thriving offspring of the equally famous Gem projector. This latter projector introduced shortly after the war has proved to be one of the best sellers in the 9.5mm. range, and because of its reliability, its quiet running, its neat appearance, etc., was found the ideal machine to be incorporated in the design of the Son Sound Projector. Whether you are interested in silent or sound we cannot do better than command to you, the Pathescope range of projectors and accessories.

TOWARDS BETTER MOVIES—POST THIS COUPON TODAY!  
To: R. W. PROFFITT LTD., 49-51 Knowsley Street,  
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of [ ] All terms [ ] Recorders [ ] Sound projectors  
Cat. [ ] Silent projectors [ ] Picture cameras [ ] Library  
Name \_\_\_\_\_  
Address \_\_\_\_\_

PRICES: Pathé GEM 9.5mm. SILENT, 12v. 100w. lamp, 900ft. capacity, £37/10/0 or £7/10/0 deposit. Pathé SON 9.5mm. SILENT/SOUND projector, 900ft. capacity, 12v. 100w. lighting, 5 watts undistorted sound, separate 10" speaker, PRICE £78/0/0 or £15/12/0 deposit.

INCLUDE SOME FILMS WITH YOUR ORDER.

## EASY TERMS

'I also wish to thank you for your quick and no-fuss H.P. scheme—I shall certainly pass on to my friends full details of the very good services you have given me.'

### ARE YOU AWARE THAT WE ARE OFFERING YOU THE MOST GENEROUS TERMS IN THE TRADE?

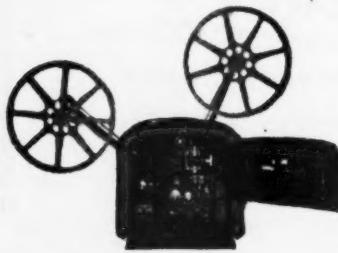
Thousands of satisfied customers the country wide have taken advantage of our unique pay-as-you-use plan and probably have been able to acquire equipment they might otherwise have been unable to afford. ★ 1/5 deposit ★ 24 months credit ★ LOW interest charges ★ Complete privacy assured, as our terms are self-financed ★ Applicable to goods new or second-hand ★ value £10 and over ★ No fuss ★ Minimum of formalities ★ Quick despatch.

CLIP OUR COUPON BELOW FOR FULL DETAILS—  
TODAY!

'Very many thanks for your exceptional courtesy, sympathy and understanding expressed in your Hire Purchase dealings. It indeed would be difficult to find a more understanding fair minded firm with whom to do business...'

**PROFFITTS HAVE THE BEST EQUIPMENT—AND THE EASIEST TERMS!**  
**THE EQUIPMENT FOR THE CONNOISSEUR—World-famous G.B.-Bell & Howell products.**  
 We are stockists and Service Agents for all the leading maker, but if our repair department depended on G.B. repairs alone, then the department would have to close! G.B. products require the minimum attention and servicing, and therefore if you want equipment of the very best, then remember the name—G.B.-BELL & HOWELL!

### THE IDEAL 8mm. COMBINATION



Above is the famous 621 16mm. sound/silent projector, sound output 11 watts, 750 or 1,000 watt lighting, beautifully made and finished—price absolutely complete £264/0/0, or £52/16/0 deposit.

YOUR OLD PROJECTOR TAKEN IN PART EXCHANGE

**DANSON D540 16mm. SOUND**



Illustrated above is one of the most popular medium priced 16mm. sound projectors available. Extremely portable because of its exceptionally small size and weight, the 10 watt amplifier gives an undistorted output, the 500 watt lamp a brilliant picture. Threading is simple and maintenance—EASY because of availability. PRICE £145/0/0, or £29/0/0 deposit.

**AVAILABLE JANUARY, 1953—THE FIRST MAGNETIC STRIPE PROJECTOR, THE DS40M**

### MODEL 606—8mm.

If your requirements are :★ A quiet running machine ★ A brilliant projected STEADY picture ★ A fast automatic rewind ★ Simplicity of threading and operation ★ Suitable for AC/DC supplies ★ Quick tilting for easy positioning on the screen . . . then the 606 is YOUR machine. PRICE £63/0/0, or £12/12/0 deposit. Wooden carrying case extra.



### SPORTSTER CAMERA

This beautifully made model 605, 8mm. cine camera is one of our best selling lines and will take your own film in sparkling black and white, or glorious colour. There are four speeds to enable you to film at slow and quick motion, the lens is an f/2.5 MYTAL fixed focus anastigmatic. Small and compact, fits easily in the pocket. Takes standard double-run 8mm. films. PRICE £54/3/4, or £10/16/0 deposit. Case £3/15/0 extra. De-luxe edition £7/10/0.

**'SPECT YOU KNOW ALL ABOUT SPECTO'—if not then send for illustrated leaflet today!** The new Specto 500. Illustrated is the Specto Dual 9.5/16mm. AC/DC model. Large brilliant picture, special lamp protective device, add HOURS to your lamp life, etc. PRICE £56/0/0, or £11/4/0 deposit, 24 payments of 41/8.

**FORMER BLACK MODELS AT REDUCED PRICES—SEND FOR DETAILS.**



#### INFORMATION BOX No. 64

Did you know that PATHÉSCOPE cater for all tastes and pockets with their range of SIX Projectors—silent and sound—from £6 19 6 to £180 ? The information and after-sales service is superb ! Write for descriptive lists.

The PATHÉSCOPE "ACE" Projector although built for economy, is a precision instrument with scientific optics, shutter mechanism and claw movement. Will take 300ft. reels. Projects brilliantly up to 2½ ft. wide at 12ft. Price from £6 19 6.

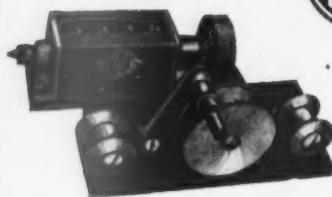
## Pathéscope

PIONEERS IN HOME CINEMATOGRAPHY

**Free!** Are you getting your copy of PATHÉSCOPE MONTHLY regularly ?  
Packed with cine information. From your dealer or write—

PATHÉSCOPE LTD., CRICKLEWOOD, LONDON, N.W.2. GLAdstone 6544  
FW564

### 16mm. FILM MEASURER

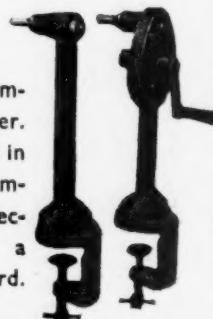


- ★ A precision instrument giving Direct Readings up to 10,000 feet.
- ★ Can be instantly reset to zero.

£12 12s. Od.



### 16mm. CLAMP REWINDER



A handy compact rewinder.  
Most useful in editing ; eliminates the necessity for a rewind board.

£4 4s. Od.

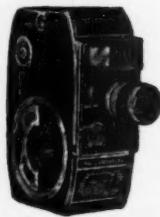
70mm  
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8mm. SPORTSTER



8mm. CINE KODAK



### The Wakefield Animated Editor

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Cine Cameras & Projectors	Cash Price	Initial Payment	11 m'thly Instalments
Pathé Son projector (sound) ...	£78 0 0	£7 3 0	£7 3 0
Standard Specto projector, 9.5mm.	£37 10 0	£3 8 9	£3 8 9
Standard Specto projector, 16mm.	£40 10 0	£3 14 3	£3 14 3
500 watt 8mm. Specto projector	£39 15 0	£3 12 11	£3 12 11
500 watt 9.5 or 16mm. Specto ...	£40 10 0	£4 8 11	£4 8 11
500 watt Dual Specto 9.5/16 ...	£56 0 0	£5 2 8	£5 2 8
G.B. Bell-Howell 8mm. 400w. pro.	£63 0 0	£5 15 6	£5 15 6
Paillard MR 8mm. 500 w. projector	£68 0 0	£6 4 8	£6 4 8
G.B. Bell-Howell 16mm. 613 projector	£87 10 0	£8 0 5	£8 0 5
Kodak 8/55 cine camera f/2.7 lens	£43 0 0	£3 18 10	£3 18 10
G.B. Sportstar 8mm. camera f/2.5 lens, case ...	£57 9 3	£5 5 4	£5 5 4
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G.B. 16mm. autoload camera f/1.9 lens, case	£102 10 0	£9 7 11	£9 7 11
Dekko 8mm. camera f/2.5 lens	£35 14 0	£3 5 6	£3 5 6

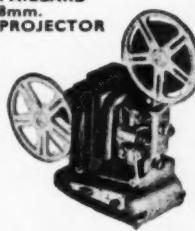
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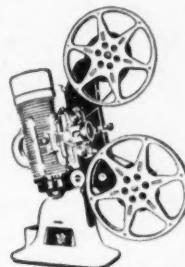
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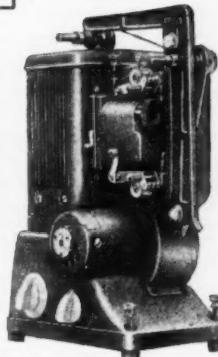
G.B. Bell - Howell 8mm.



SPECTO

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16mm. Filmo 70DA, turret head, 3 lenses	... ...	£165 0 0
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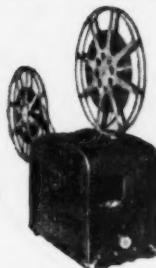
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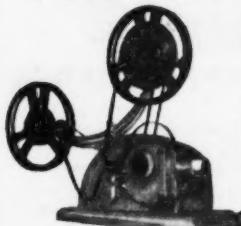
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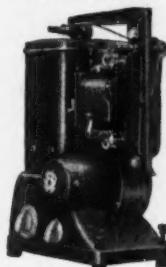
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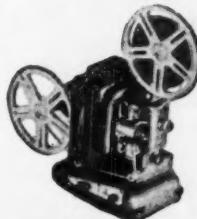
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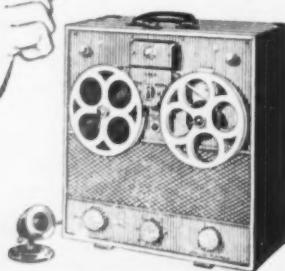
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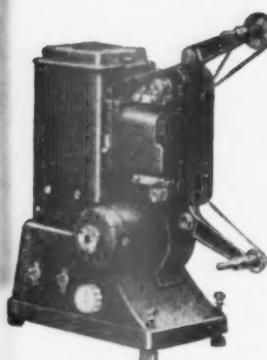


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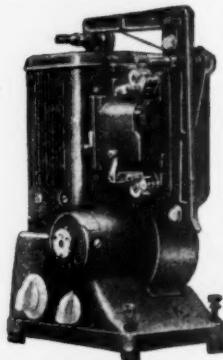
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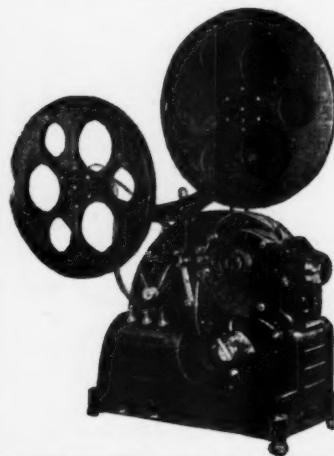
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16mm. Sound B.T.H. Model SRB, 750 watt, complete	£70
16mm. Bell & Howell, 400 watt case	£37
8mm. "Atom", 200 watt, shop soiled	£22
9.5mm. Pathé 200B, 200 watt, case	£22
9.5mm. Specto, 100 watt, 400ft. case	£26
9.5mm. Pathé "Ace", 400ft. arms	£5

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16mm. Bolex, f/3.5 lens, case, used	£15
8mm. Paillard-Bolex L.B. f/2.8 focusing lens, four speeds, case, new	£59 17 6
8mm. Miller, f/2.5 lens, 5 speeds, new	£34 18 0
9.5mm. Dekko, f/1.9 lens, variable speeds, case, used	£25
9.5mm. Pathé "H", f/2.5 lens, used, as new	£21
9.5mm. Pathé "B", f/3.5 lens, case, used £13 10 0	

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Universal Rewinder, new	£2 18 6
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<b>BOOKS.</b> Fountain Press "Cinefacts", 2/9 each post free ; "The Cine Camera and how to use it"; "Cine Film and how to expose it"; "Family Movies Outdoors"; "Travel with a Cine Camera"; "Filming Indoors"; "Editing and Titling"; "The Movie Projector"; "Home Movie Shows".	
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8mm. G.B.-Bell & Howell 606, 400 watt, geared 400ft. spool arms	£63 0 0
8mm. Paillard-Bolex MBR, 500 watt	£68 0 0
9.5mm. Pathé "Ace", 1 amp light	£6 19 6
9.5mm. Noris, 100 watt, motor driven	£18 10 0
9.5mm. Specto, 30v. 100w. lamp, used	£26 0 0
9.5mm. Pathé "Gem", 900ft. arms	£37 10 0
9.5/16mm. Specto "500", 800ft. arms	£56 0 0
9.5mm. Pathé "Son", sound	£78 0 0
16mm. Danson 540, sound	£145 0 0
16mm. Ampro Stylist, sound	£818 10 0
16mm. G.B.-Bell & Howell Model 621, sound	£264 0 0

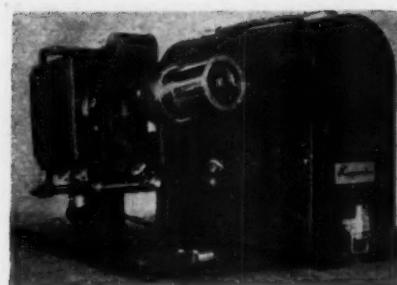
### CAMERAS

8mm. Miller, f/2.5, variable speeds	£36 8 2
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Pathé Gem, 12v. 100w., as new	...	£29	10	0
Specto "500W", new	...	£48	10	0
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Pathé, 30v. 100w., no re-wind	...	£17	10	0
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Specto, "500W", new	...	£48	10	0
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Pathé "H", f/3.5, case	...	£17	10	0
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Cine Kodak BB junr., f/3.5, case	...	£27	10	0
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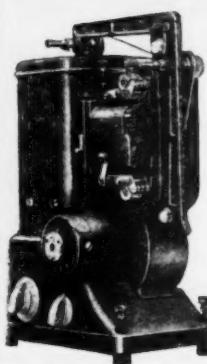
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Kodak 8mm., 200 watt lamp	£33 0 0
Pathé Gem, 9.5mm., 100 watt	£37 10 0
8mm. Dekko, 500 watt	£39 10 0
9.5mm. Dekko, 500 watt	£48 10 0
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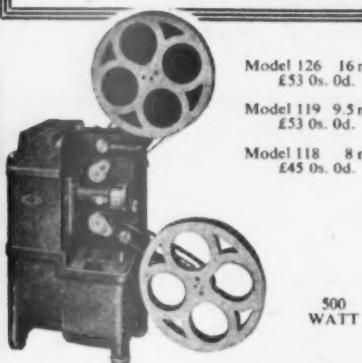
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Delivery is expected in early Summer of 1953 and we shall be happy to supply any further details. Demonstrations will be arranged at the earliest moment when we know that you will be as thrilled as we are about this wonderful new Model 630.

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9.5mm. Pathé 'Ace', hand turn, new £6 19 6	
9.5mm. Pathé 'Gem', 900ft. arms, 12v. 100 watt lamp, power rewind, new £37 10 0	
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16mm. Specto '500' as above, second-hand, with case, as brand new .....	£39 10 0

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8mm. Kodak 8/20, f/1.9 anas., in focusing mount, single speed .....	£32 10 0
8mm. Kodak Reliant, f/1.9 Dallmeyer, 4 speeds .....	£39 10 0
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9.5mm. Dekko, f/1.9 Ross, 3 speeds £12 12 0	
16mm. Kodak BB Junior, f/1.9 anas. £45 0 0	
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50ft. 16mm. ....	2 10

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400ft. 16mm. Silent ....	£6 10 0	£4 0 0
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Note: Films vary slightly in length, but for convenience in exchanging take the nearest round figures as being the length of your film. For example, a film 375ft. in length would be accepted as a 400ft. film.

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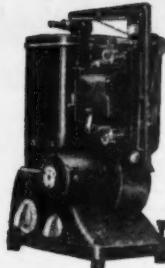
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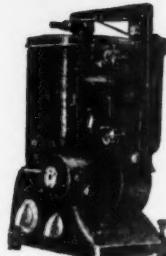
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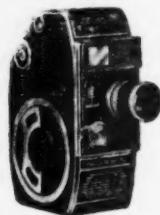
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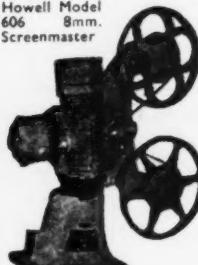


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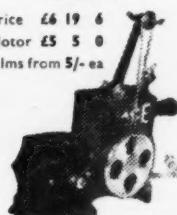
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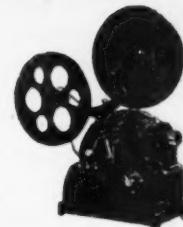
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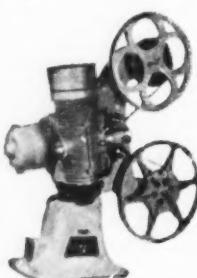
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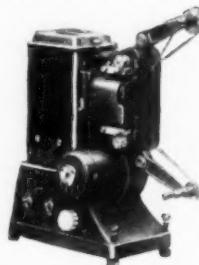
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# amateur cine world

DECEMBER 1952 . VOL. XVI . NO. 8

EDITOR: GORDON MALTHOUSE

ASSISTANT EDITOR: PETER JORDAN

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# leader strip

As Charles Dickens is to the bookman's Christmas, so is Charles Chaplin to the cine man's. Both have in such generous measure that warmth, good humour and—yes—the sentimentality that are the essence of the Christmas spirit. Charlie—it's a pity that he requests the formality of 'Charles'; Charlie he will remain to all of us who remember the grand old comedies—can also be a comfort to us as film makers. We are badgered on all sides (and A.C.W. does a lot of the badgering) to plan, commit to paper, write, re-write, obey the 'rules', observe the unwritten laws, construct, dissect and plan, plan, plan.

Charlie does all that now. He took—he tells us—a year and a half over the script of *Limelight*, writing 750 pages which were eventually whittled down to some 130. But that wasn't the way the earliest comedies were made. To use his own term, they were 'written with a camera'. He would go on the set without an idea and then, when he had got started, enthusiasm would beget excitement and out of excitement would grow invention. And that is one of the reasons why those films seem nearly as fresh and lively now as when they were made. They were the spontaneous expression of an ebullient spirit—but before we accept his experience as a lesson for ourselves, let us remember that he had other vital qualities besides mere ebullience: a wonderful sense of timing, a real feeling for film, a genius for touching the heart.

Even so, in personal filming we do well to seek spontaneity before all else. A carefully prepared script, with 'acted' sequences, can imprison the gaiety and naturalness which the zealous script-writer so conscientiously sought to bring out. In a family film the family should behave as they normally behave. The technically 'correct' film in which they are plainly trying to act (and more often than not in situations in which they cannot believe) is rarely convincing. The hotch-potch, on the other hand, innocent of all design and often badly

filmed, can please even beyond the family circle because of its warmth and very naiveness.

But how much more does it please if one really goes to some trouble over it, seeking to create rather than baldly record, trying to capture the spirit of family life rather than isolated fragments of its outward expression. It is quite possible to do all this in a modest way, and one does not have to be a genius for touching the heart to succeed. It is not a matter of writing scripts but of taking pains, of learning all one can about film technique, of possessing the patience and the humility that help one to understand that no amateur film maker, however modest his intentions, can afford to ignore the 'rules' of his craft.

And if our ambitions reach further, if our delight is in exploring the realms of film art, there is Charlie again to offer encouragement. There was so much more opportunity in the silent film for the exercise of imagination, he recalls, simply because it was necessary to leave so much more to the audience's imagination. Actors then were shadows who belonged to poetry and fairyland. The cinema today, gigantic industry that it is, cannot re-create the old magic. The amateur can; and more, he can create, borrowing a splendid tradition which he alone can bring up-to-date and beyond into a future which need know no bounds.

THE EDITOR  
and staff  
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FOR THE NEW YEAR



# THEY LEARNED ABOUT FILMS



## by making their own

*This story of a successful school experiment offers useful lessons for every amateur.*

By A. C. BARNDEN

We wanted to find out just how far film appreciation could be taught to children by letting them make a film for themselves. Our equipment was very simple: an old 16mm. Universal camera (but it did have a f/1.5 lens), a rigid tripod with pan and tilt head, a table lamp fitted with a white reflector, a metre rule and an exposure meter.

We had to keep as many children occupied as possible (a problem with which the amateur cine club will be familiar) and we could not upset normal school routine. In fact, both requirements were largely met by relating the production of the film to the school curriculum. In the English periods the class discussed the script and the letter they were to write to their parents afterwards inviting them to see the finished film (first lesson in showmanship!).

They made shooting sketches for the

script in their art periods, rehearsed in the drama periods, learnt about the cine camera and exposure meter in their science lessons and were told something of the history of the cinema in the history lessons. And as if that was not enough, they used their leisure occupation periods—and some out-of-school time as well—for the editing.

One of the first tasks was to try to discover where their individual interests lay, so the teacher explained something of film making in general, noted the reaction and on the strength of it divided the class into drama, property, camera, editing and general purpose teams. Her idea was to give the class as a whole an overall picture of the work in hand, looking to the specialist groups to go into it more thoroughly.

But each child had a hand in the script, even though at several removes, for each was asked to write a simple story which they thought they could make into a film. It was a very simple story that was finally selected, but it was a simplicity that had

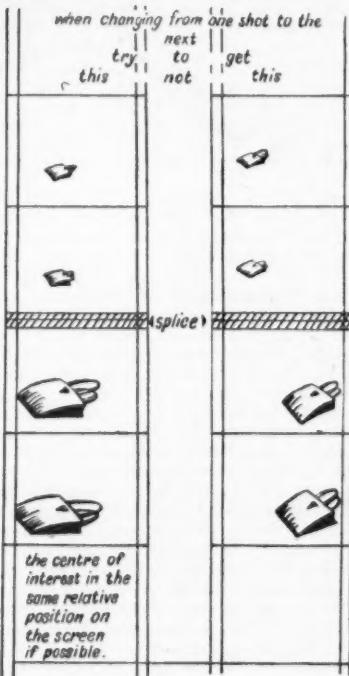
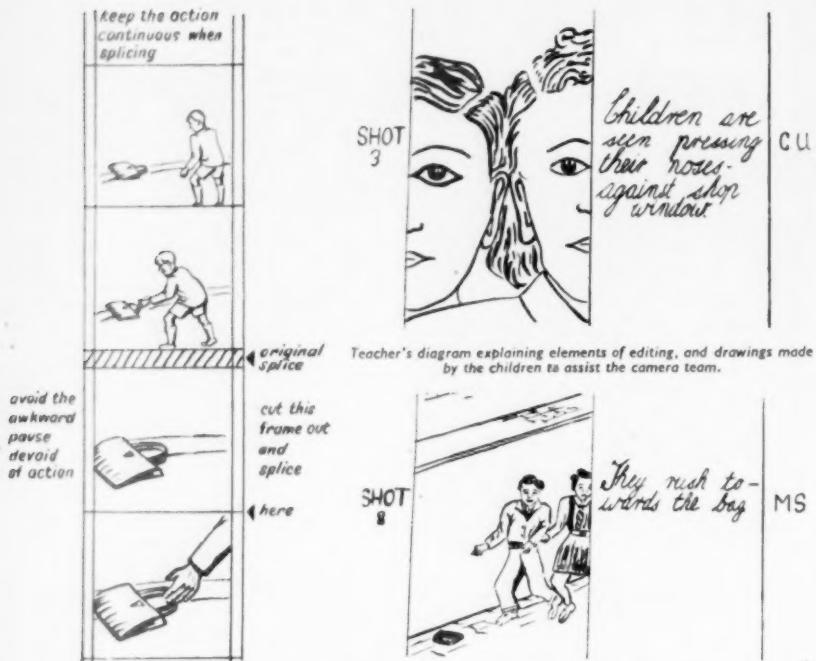


Diagram drawn by the teacher to explain one of the rules for achieving smooth shot-to-shot continuity.



many virtues. Children are apt to let their imaginations run riot and will cheerfully put the hero down in New York in one shot and in London in the next. We curbed unbridled imagination by specifying that the scenes must be set near the school; and we reminded them that the time allowed for the project was six weeks at the most. (Might one be permitted the reflection that these are lessons which not only schoolchildren need?)

At least when they had read each others' stories and voted for the one they thought suitable, they felt competent to tackle it—and confidence at the outset is a valuable thing. But simple though the story was, the teacher pointed out that it demanded as much care in planning and shooting as considerably more elaborate productions.

This is the plot they evolved (and amended) themselves: two children, members of a large family, want to buy birthday presents but have no money. Disconsolately they turn away from the toyshop, but down the road an 'elderly' lady is waiting for the bus. In boarding it, she drops her purse which the children later find and take home. They want to keep it—it contains several

pound notes—but their elder sister insists it shall be returned.

On their way to the old lady's they reluctantly pass the toyshop, but she is overjoyed when the bag is returned to her, invites the children to tea and gives each of them ten shillings which they spend in the shop. Thus virtue is rewarded and the Hays Office is satisfied, but the high moral tone is a little spoiled by the fact that it is not clearly established that the children wanted the money for presents; the impression is given that they spend it on themselves.

#### **Grouping the Locations**

After each sentence in the script had been critically examined and in some cases recast, copies were run off on the school duplicator. Many of the children were surprised to learn that the scenes in a film are not shot in numerical order but they soon settled down to grouping the various locations—the shop exterior and interior, the bus stop, outside and inside the old lady's home, and so on. The children keen on art made sketches to assist the director and camera team (who were being instructed in the

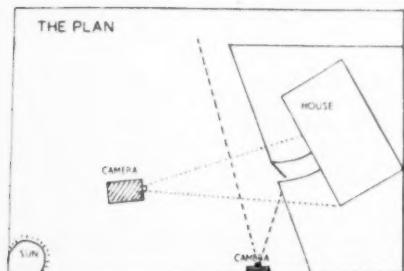
The teacher indicates on a large diagram the various camera set-ups and the reasons for selecting them.

science room), the properties were made and the actors started rehearsing.

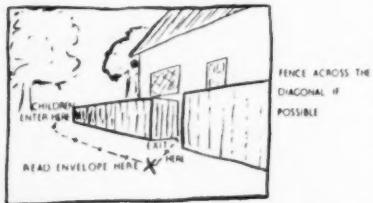
At first the children thought that reasonably satisfactory actors should have no difficulty in putting the story over, but, when it was pointed out that there would be no sub-titles and that there could be no dialogue, they began to have doubts. But we helped to smooth away their uncertainties by a few simple exercises.

We explained that whereas the human eye takes in the entire scene, the cine camera can only pick out part, but if each part is judiciously selected, the effect is to emphasise it by isolating it from its surroundings. It thus attains to a significance of *itself*, so that acting, while of course being very important, is not the only vital factor in a film. Then when these significant shots are joined together in a certain way, they convey the whole story to the audience even though in actual fact they show only part.

#### ON LOCATION



#### THE PICTURE IN THE VIEW FINDER



Covering continuous action from two camera positions. As seen above, these diagrams were taken to the scene of the filming and studied by spectators and camera team alike.



Of course, we had to make this clear with examples. Shots of an express train thundering along, of a child running across the line to pick up a ball and of someone registering horror tell their story with economy and without the need for much histrionics. And to get nearer home, it is only necessary to show Mary entering the toyshop, her hand putting money into another hand and then Mary coming out with a toy under her arm to explain the whole situation.

The audience fills in the outline for themselves *provided* the selected shots are significant. Similarly, a shot of an empty purse followed by a close-up of someone expressing dismay indicates without any need for words that money has been lost or stolen.

#### Movement within the Frame

Saying that a shot should be significant is one thing. Explaining *how* it can be made significant is another. That was a task that had to be done on the blackboard on which the importance of camera set-up and angle was discussed. Movement within the frame also required attention. It was explained that the field of view of the one-inch lens is comparatively limited (just under 4ft. at a distance of 10ft.) and that the players must be careful not to move out of the picture. Lines on the floor are a help but there is always a danger that a child will look down at the wrong moment. Much the best plan is to set up objects at his eye-level just outside camera range.

As captain of the camera team we had a boy who was something of a natural leader. His second-in-command, who had to do the actual camerawork, needed similar qualities. Both had to be capable of making decisions and acting on them. Keenness and intelligence were expected of the rest of the crew—and a reasonable dexterity, for tripod legs have a habit of getting in the way.

The clumsy types, however keen, had to

(Continued on page 842)



*The rather beefy hula-hula 'girl' . . .*



*. . . the tom-tom player who summons her . . .*

## ONE ACTOR - 16 PARTS

By PHILIP GROSSET

The lone worker who wants to make a film play is often bothered as to how to find a large enough cast. I wanted to make a light-hearted film about a resolute young man who paddles out from Plymouth in a dinghy on a round the world cruise (I'd been reading Joshua Slocum's "Sailing Alone Round the World"), loses his 'ship' in a storm, is cast up on a convenient island and is pursued by cannibals. I thought it would be an amusing exercise to make such a film without going farther round the world than Exmouth beach—but where were all the cannibals to come from?

The answer provided another challenge to ingenuity. All the parts in the film would be played by the same person! My leading player, John Earle, would also impersonate the fifteen extras. As a band of savages he would pursue himself. Yes, but there could be no split screen or double exposure business. Only one person could appear in each and every scene. How to suggest a pursuit of one man by a number when the same man had to play every part?

Only by careful scripting, camerawork and editing. The young man would rush

past the camera. The camera would be stopped, he would strip off his clothes, don black make-up and a loin cloth, nip round to where the pursued made his entrance, the camera would start up again (still in the same position on its tripod), and be held for a second or two on the empty scene, and then the first pursuer would rush in and off. Then a change to another loincloth and we have another savage.

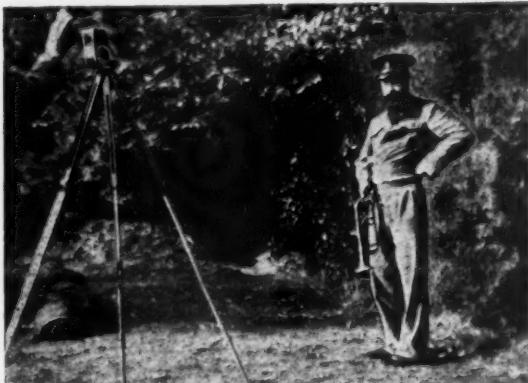


*Frame enlargement from the film. The young man (filmed at Exmouth) waves happily to the perplexed crowd who sees him off (at Plymouth).*



... and the chief : three characters from the one-man gallery.

Of course, such subterfuge would only be accepted in a brisk comedy—and since comedy was intended we gave each savage some special characteristic. One hopped, skipped and jumped, one wore a missionary's dog collar (very ominous), one staggered under the weight of a cooking stove, another had an insecure loin-cloth—and there was no pretence about the way he was obliged to clutch it. The tempo of the pursuit would be heightened in the editing: the cutting out of empty frames between the disappearance of one person and the arrival of another would suggest that they were close on each other's heels.



745

**A ship-wrecked traveller, cannibals, a desert island . . . all filmed on the mainland with a production team of one, an 8 mm. camera, a cast of one and an extraordinary assortment of props.**

Then, too, there could be hide and seek through the forest (English wood). The mariner would dart behind a tree while a savage popped out of one here, another savage leaped out there and a third somewhere else. One or two people who have seen the film claim to have been certain that they saw two characters on the screen together in this sequence. Of course, an audience believe what they want to believe and in this case they were deceived by the cutting and the fact that the camera position remained the same.

By cutting just before John as the mariner disappeared behind a tree and just after John as a cannibal emerged from behind a tree the impression is given of the second arriving on the scene before the first had left it. The field of view is identical in each case.

#### Week-end Filming

With my Paillard L8 camera we began filming at odd week-ends—and they certainly were odd. The chief trouble was the absurd number of props: dozens of them—everything from a hula-hula girl's grass skirt to a fake car park sign and—yes!—that kitchen stove. John's 1930 Austin Seven, which makes two appearances in the film, served as our transport. But it took so long to pile ourselves, our props and whatever stills photographer was available in the vehicle, and to arrange the dinghy comfortably on top, that by the time we reached our destination (and we thought it advisable to take the little-used, indirect routes) the filming itself had often to be rushed.

I enjoy script-writing and editing, but would quite happily do without the bit that comes in between. Particularly would I have happily foregone our shooting session at the Barbican, Plymouth. We arrived one Sunday afternoon in February when it was already getting dark and were at once surrounded by a mob

M-G-M have their lion, Mr. Rank the beater of the gong, Mr. Grosset a trumpeter to open his film. Needless to say, the trumpeter is the picture's only player.

of noisy urchins. John launched his dinghy and paddled off in it, watched by most of our audience.

The others were kept amused by the strange antics of our stills photographer, while I hovered in the background and produced my 1.8 from under my coat when nobody seemed to be looking. By this subterfuge we obviated the risk of their grinning self-consciously at the camera. But more and more people seemed to be arriving, the light was fading and I had had quite enough filming for the day, so I simplified the script rather drastically, and we departed.

On the way home, our "Off Round the World" poster attracted considerable attention. It seemed hardly worthwhile going to Plymouth for so few scenes, and even less so when I found out that my camera had run out of film at a crucial moment, leaving an awkward gap that somehow just had to be filled.

#### Continuity Link

The solution I hit on was to dress John as a woman shopper, and film him (at Okehampton) appearing to watch with interest the strange antics of the young man (at Plymouth). Then, to make up for the shots we had not been able to take at Plymouth, we went off to Exmouth and filmed them there. The sequence was at last complete, yet it seems to last hardly a moment on the screen.

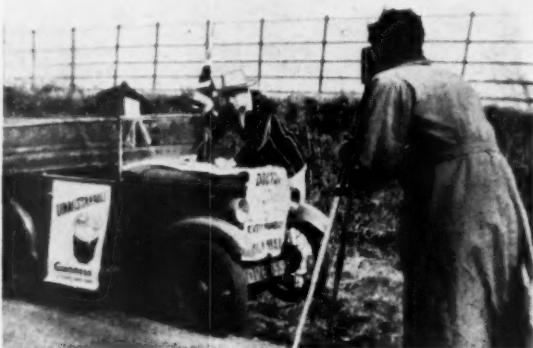
We filmed the 'storm' at sea from Exmouth beach, and these scenes were the only ones for which I did not use a tripod, as I had to tilt the camera violently to give the impression of raging seas. I wondered whether I should tilt it up and down or from side to side. I chose the latter, and am quite pleased with the result.

I finished off the reel of film with an extra tilt shot of sea and horizon, and used it during editing to fill in one of the inevitable continuity gaps. I already had a stock shot of stormy skies (red filter, underexposure) and spliced it in, too. The resulting 'storm' is not exactly convincing, but quite good enough for our purposes.

I wanted a shot of the young man saluting the flag, as the dinghy sank under him, but I was worried by the thought that, if we sank the boat, we might have great difficulty in salvaging it. Perhaps I could

fake the whole thing in a swimming pool, with splashing legs out of the picture stirring up great waves and stirrup pumps being worked at full pressure. Then it occurred to me that I could get the effect I wanted by slowly tilting the camera up, as the young man stood silhouetted against a cloudless sky.

I had already decided how the chase scenes were to be shot but was worried by the fact that much time would be wasted in stopping and starting the camera while John changed his clothes and nipped about from place to place. While all this was going on there would also be time for the lighting conditions to change—and any variation in what was intended to represent a scene of continuous action would have



The young man decides from the map that he must be at Plymouth, notices that the road sign behind him reads Okehampton, laughs at its simplicity and changes it to Plymouth.

been fatal. However, I needn't have worried, for all the scenes took place in a wood where there was very little direct sunlight to trouble us.

A snag that I had not anticipated was that the tripod screws periodically worked loose, and resulted in the camera moving just enough to be a nuisance, on one occasion causing the mudguard of John's car to be visible when it should not have been. I am still toying with the idea of applying blooping ink to the extreme edge of the faulty frames. I have a sneaking suspicion that such a remedy would only make things worse (I remember when I tried to reduce under-exposed film and only succeeded in colouring it yellow!).

You won't be surprised to learn that the chase scenes took a long time to film. It was not only that John had continually to

A puzzled passer-by watches (at Okehampton) the traveller's departure from Exmouth. It's a medium close-up, so no one notices that 'she' wears trousers.

change; we also had continually to haul our props from one part of the wood to another. We had scarcely got started before it was time to stop for lunch. John could not return immediately after, and since there were very few scenes in which he did not appear in some disguise or another, there wasn't much for the camera to do.

By the time he got back to his home where I was awaiting him, he had brought a thunderstorm with him which continued all the evening; and in the middle of it the police arrived. There were, I remember, a sergeant in a patrol car and a very wet constable on a bicycle. A burglar's hide-out had been discovered in the woods.

#### **Police on the Trail**

They had a lengthy list of all that had been found there. It included a bicycle, a top hat, a poster showing a cleric in a cauldron with the slogan, "Clergymen are Good for You," a torn-torn, a kitchen stove and dog collar. It was the last that had led them to us, as it had John's name on it.

The police were quite ready to admit that they had not been able to make much sense of their discoveries, but even so, treated our explanations with some suspicion. We thought we had permission to film but it appeared we hadn't, and the owner of the



land was justifiably annoyed. However, he generously allowed us to continue filming there, and in return we promised to give him a film show. Then we recovered our props, which had been impounded in a cow shed, and took them to the wood once again.

The posters and savages' loin-cloths were soaking wet and muddy, but we used them just the same. Our stills photographer spent a long time renovating the posters, and I hardly like to tell him that I seem to have photographed them in such a way that they are almost entirely illegible. By the time this trying sequence was finished John had put the black make-up on and off four times, had run miles, had cut his feet, was covered in mud and was quite exhausted. So was I.

#### **'Best of a Bad Job'**

Editing, for me, is largely a question of making the best of a bad job, and this is something at which I have now had a lot of practice. My only viewer is a 2s. 11d. Mini-cine affair and, electricity not having reached my home, I have to edit largely by faith. The single light frames at the beginning of each take (before the motor properly got going) enabled me to see what I was doing when cutting the scenes of the savages; without them I do not see how I could have done anything.

Some of these scenes seemed tedious and so I cut out one of the less interesting savages. It still takes quite a long time for all the blacks to rush past the camera, and one scene, in which they chase each other in and out of a clump of trees (another nightmare for the editor) lasts for as long as seventy seconds.

But there seem few minor, or even major,



The dust cover of a club edition of Slocum's book provides a convenient main title. A Bolex parallax correction prism ensured accurate centering, and the LB's focusing lens made the rest easy.

# STEREO PICTURES

AN AMATEUR VERSION



Mr. C. Leslie Thomson shooting 16mm. colour stereo films with standard Bell & Howell 70 and special home-made unit.

We recently had the opportunity of seeing what are probably the first 16mm. colour stereo films to be made in this country on the twin-lens single-film system. The optical arrangements used were similar to those of the Bolex system, although the maker—C. Leslie Thomson—was, in fact, shooting with his outfit before the Bolex announcement appeared.

Briefly, the set up is this. The camera—a standard Bell & Howell 70—is provided with a unit which simply screws in place of the ordinary lens. This unit consists of two anastigmats of  $\frac{1}{2}$ " focal length, arranged with their optical axes only  $4\frac{1}{2}$  mm. apart, and in front of these are two diamond-section prisms which displace the axes so that the lenses appear—from the front of the camera—to be about  $2\frac{1}{2}$  inches apart (the same as the distance between one's eyes).

Each lens throws on the film an image approximately 5mm. wide by 6mm. high and the two lenses are carefully matched so that the two images are of identical

proportions. Each frame thus records a pair of images, one corresponding to each eye.

After processing, the Kodachrome film is projected in a normal Dekko 500 watt projector, but with a special lens which really consists of two ordinary projection lenses of short focal length (32mm.) but sliced lengthwise so that only a little more than one half of each remains. The two mutilated lenses are mounted—with their optical axes 5mm. apart—in a single tube of standard external dimensions.

### Polaroid Filters

In front of each half is a Polaroid filter; these are at  $90^\circ$  to each other and each at  $45^\circ$  to the vertical. A thin partition separates the two halves and extends back to the gate. Each half thus throws an image of its own side of the film on to an aluminium screen, where the two images coincide. Each spectator is provided with a pair of the special Polaroid spectacles made for three-dimensional viewing, so that each eye sees its proper image, and the desired illusion is produced.

As with all polarised-light systems of stereo-projection, there is a very considerable loss of light in the filters. Even so, an adequately illuminated picture about 2 by  $2\frac{1}{2}$  feet is given. This may sound small, but there is much less awareness of the actual image size than with ordinary projection, and one seems to look through a window at full-sized objects and people. Mr. Thomson intends to construct a more efficient projection lens assembly in the near future, and so hopes to obtain sufficient illumination for a screen 3ft. wide without increasing the power of the projector.

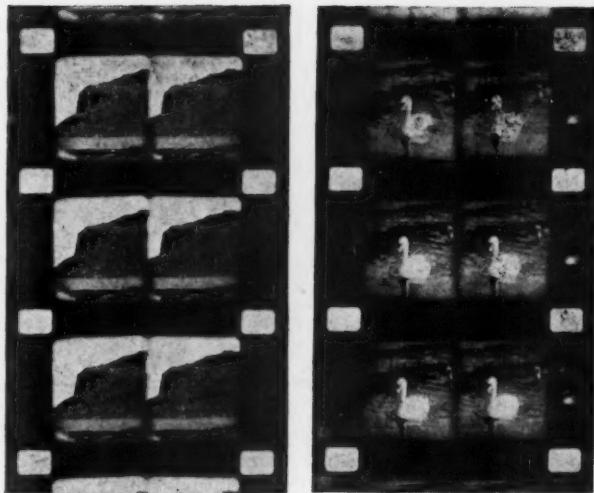
### Successful Results

Our impression of the films was of a very restful and easy-to-look-at image which contrasted with our experience of stereo movies using two separate films. Contrary to our expectation, there was no distress or confusion as one shot cut to another, although it is obvious that a long shot should not be followed by an extreme close-up, or vice versa.

It is an old trick of the art, but still very effective, to have something come right out of the screen and appear to be only a few feet from the observer. We saw several grown men in the audience duck their heads when in a shot of a deck-tennis game a rubber quoit appeared to be thrown at them.

The outfit we examined is not in its final form. For example, the taking lenses were fitted with fixed stops—variable irises of the normal type are clearly impossible with such

a construction — but Mr. Thomson was busy on an improved edition. It should perhaps be mentioned that the project was undertaken as an experiment in the first instance, and costs were kept to a minimum. The total overlay on the optical elements—two taking lenses and a paired prism assembly, view-finder and two projection lenses—was under £10. Using first-quality optics it is expected that the complete outfit will cost not more than £25—plus a lot of hard work! All of which is heartening evidence of the value of experiment in new fields.



## STEREOPHONIC SOUND FOR AMATEURS

If you have heard stereophonic sound with a stereoscopic film you will not easily have forgotten it. It brings the pictures so vividly alive. Cine stereoscopy is difficult if not impossible for most of us but, surprisingly enough, two-dimensional sound is a comparatively simple matter for the amateur. Certainly it provides a fascinating new field for experiment.

The problems of stereophony are partly technical, partly psychological. We are made aware of the direction and movement of a sound source by "cues" similar to those which indicate visual direction, distance and movement. Position of a sound is indicated by a differentiation of its intensity in either ear, its movement by a

change in these intensities. These physical signs are complicated by our orientation—that is, our knowledge of our position through visual and other senses.

The cinema provides a rigid "orientation" in this sense. The audience is in a fixed position, looking at a screen in front of and slightly above the head. Visual action takes place on the relatively small rectangle before us, and sound is thrust at us through that rectangle. So we get two-dimensional movement visually and a one-dimensional sound quality. Stereoscopy gives the visual effect of looking through a window at actual movement. Stereophony, however, can provide a much more impressive sensation of being part of the movement.

### Tape Recording Gives the Clue

The technique of tape recording gives us the clue to the achievement of dimensional sound. In normal recording the whole width of tape is passed across the record head, but it is possible to utilize only half the tape width by selecting a narrower recording head. Similarly, you can make two recordings simultaneously on the same tape by using two 'half width' heads set to different halves of the tape (Fig. 1).

This device enables us to record two sets of sound impulses from two microphones. The sensitized tape, run back over the heads, provides us with two sound outputs from different speaker sources. We require, of course, two amplifiers (the circuits published in A.C.W. are admirable for the purpose).

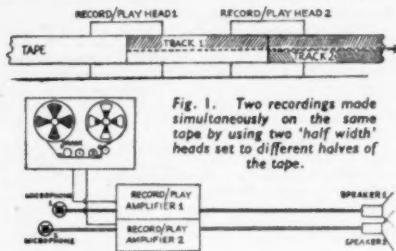


Fig. 1. Two recordings made simultaneously on the same tape by using two 'half width' heads set to different halves of the tape.

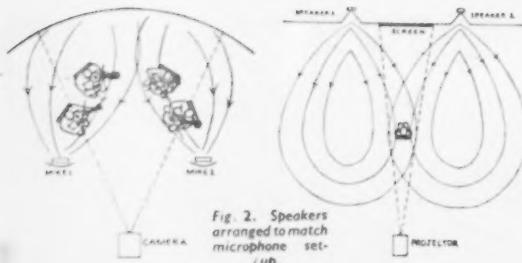


Fig. 2. Speakers arranged to match microphone set-up.

The apparatus required is neither too difficult to obtain nor too expensive. The additional amplifier, microphone and speaker are perhaps the most expensive items. The modification to the tape deck is simple. The original record and playback heads are replaced by two 'half width' record/play heads, obtainable commercially.

If a microphone is placed on either side of an orchestra (Fig. 2), the one on the left will tend to pick up sounds from its own side at a greater intensity than does the other on the right. Consequently if, for the playback, the loudspeakers are placed on both sides of the listener, he will be able to detect the individual instruments much more clearly than would be the case were the sound coming from only one source.

And this is the set-up we adopt for our stereophonic tape synchronised films, the speakers being placed on each side of the screen or above or below, behind or before or in various parts of the auditorium. The last is used for such shots as trains appearing to rush out of the screen at the audience, but with only two sound tracks we are more or less limited to positions on either side of the screen.

Now this is all right provided the sound

### The Oxford Experiment

"Between Two Worlds", the much publicised abstract ballet film made by the Oxford University F.S., has now been completed and is available for hire through the British Film Institute. The producers correctly point out that it is "probably the most expensive film ever made by an amateur unit in this country"—it has cost about £1,100—but one questions their claim that it is "still fabulously cheap if compared with commercial costs". Had they to pay for all the equipment used, all the facilities offered, all the labour expended, the cost would probably have soared far beyond that of a comparable film produced by a disciplined professional company.

Of course, the point is that the professional would never have set out to make such a picture. Full credit is due to the society for their astonishing drive and initiative, but there are bound to be conflicting opinions about the result of it all. Technically it is most satisfying; it has a polish seldom seen in amateur films. Comment on the subject matter is difficult because there is virtually no theme—or, at any rate, no readily discernible theme. Abstract it

comes from a reasonably static object. When we get movement we come up against the snag of the 'Doppler Effect'. If we record the passage of a train across the path of the microphone, we shall get a marked impression of movement, but unfortunately the train will appear to rush by twice.

The effect can be minimised by keeping the microphones as close as possible

to the subject without limiting too much the impression of movement to and from the hearer, and reflectors can be used to control the area of reception of the microphones.

Some of the problems of multi-dimensional sound may well prove insoluble. In the first place, additional sound tracks would be necessary, and there is a limit to the number of tracks you can get on standard tape. Further, specially designed heads would be needed to deal with the narrow band to be covered. But two dimensional sound is sufficiently fascinating and provides plenty of opportunity for interesting developments.

It can give only a stereoscopic 'window' effect—the audience does not hear it all around them, as they do when a number of additional speakers are placed around the auditorium. But then they don't see the film all around them, either, and will never do so until someone invents a form of cycloramic presentation by which the picture is projected on to an arc enclosing them. So we can go ahead with our two-dimensional sound experiments secure in the knowledge that we are as much in the van as it is possible to be.

ALAN A. BURROWS, M.A.

can fairly claim to be, but ballet film *no*, for there is but little dancing.

The settings seem to have been selected only for their patterns; the action carried out in front of them does not appear to have any link with them. And those settings, the latest in abstract art thirty years ago, are sadly outmoded now. The story, such as it is, concerns the adventures of a blind artist in a world of his own imagining.

Some will find the 800ft. too long—all depends on how much of the abstract you can digest at a sitting. Every film maker will be interested in the camerawork and will find the editing a pleasure to watch but the colour, well reproduced though it is, is disappointing, for if there was any attempt at using colour to suggest mood and evoke emotion, the director has not succeeded in his intention.

Indeed, the main fault of the film is that there does not appear to have been any direction in the sense of one man imposing his personality on the creative work of others. It is all rather chaotic. But what else, say those in favour, would you expect an abstract film to be? At least *Between Two Worlds* is a film which those interested in film art and experiment should see.

# FOCUS FOR EFFECT

By PHIL DENNIS, A.R.P.S.



Ideally, there is only one distance at which a lens is perfectly focused, and that is the distance at which the focusing ring is set. No lens is ideal, however, nor are film emulsions or the human eye. And so in practice there is always a range of distances each side of the set focus which shows no apparent falling-off in sharpness. Because of this feature there can be more than one method of focusing.

First, there is **Critical Focusing**. Here, the distance to the subject is measured and the focus set in agreement. This may be done with a tape measure, rangefinder or ground glass screen. In the result, the subject is naturally in perfect focus and there is also an area before and behind the subject which is equally sharp. In other words, there is a certain "depth of focus".

It is this depth of focus which helps when the second method of focusing is used, **Judgment**. A good judge of distance can get near enough to critical focusing for the depth of focus to ensure that the subject is equally sharp. This applies more particularly to outdoor work and at greater distances than a very few feet.

A third method is **Zone Focusing**. By this method the lens is set to a fixed distance which is known to give, with a certain aperture, fixed minimum and maximum limits within which everything will be in satisfactory focus. For instance, when a lens is set at Infinity, everything from infinity down to a certain lesser distance which varies with the aperture, will be in focus. This lesser distance is known as the Hyperfocal Distance.

One subject—two effects of focus control. The left hand picture was shot at f/22 and critically focused on the subject, without filter. That on the right was taken at f/2.8, with a narrow shutter opening and a green filter, and the focus set short of the subject. The "differential" effect of the very limited depth of focus is quite obvious, but in this case the colour filter has introduced also a change in contrast and colour rendering which would not appear had a neutral density filter been used.

Another feature of the hyperfocal distance is that if the lens is set to that distance, instead of infinity, everything from infinity down to half the hyperfocal distance will be sharp. Setting the lens even nearer than the hyperfocal distance gives us a zone which extends still nearer to the camera, but now the sharpness beyond the focused distance will fall away before infinity.

## Useful for Exteriors

Critical focusing is undeniably safe and reliable, with judgment somewhat less so, but it is in the field of zone focusing that the cameraman can get some most useful results. The zone which is based on the hyperfocal distance, for instance, is of great value on exterior work. If the camera is always put away with the lens set to the average aperture for prevailing conditions, and to the hyperfocal distance for that aperture, the hurriedly snatched "now or never" shot will have reasonable chances of success.

In advanced work, the subject of focus is worthy of close study and more selective use, for one of the most powerful weapons for effect in the cameraman's armoury is the controlled use of depth of focus. In

general use, whether for exteriors or interiors, one can get along very well by critically focusing on the main subject and letting the normal depth of field cover as much or as little of the rest of the scene as the distance and the aperture will allow. In more serious work, however, it may be desired either to limit or to extend the sharpness of the rest of the picture.

### Near and Far Limits of Focus

To tackle this kind of work, a reliable set of depth of focus tables is needed for each focal length of lens in use. They have been frequently reproduced in *A.C.W.* and are given in many handbooks. A convenient pocket version in the form of a circular slide rule (the Kelly cine calculator) was reviewed in *A.C.W.* of August, 1951. This type has the merit of presenting the figures in a readily visualised way.

Whatever tables are used, they should be those calculated for a "circle of confusion" of one-thousandth of an inch. It is unnecessary to explain here what this means, but a larger circle would give misleading figures for 16mm. camera lenses.

The tables show, for each focal length of lens, exactly what are the near and far limits of focus for each aperture and each focus

setting, and four features become obvious as soon as they are studied :

(i) The larger the aperture, the less is the depth of focus for a particular distance.

(ii) The shorter the distance focused at a particular aperture, the less is the depth of focus available.

(iii) The longer the focal length of lens, the less is the depth of focus for a given aperture and distance.

(iv) The depth beyond the focused point is always greater than the depth on the near side.

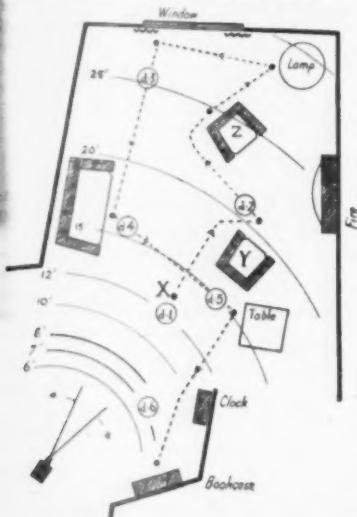
Bearing these rules in mind, and armed with the actual figures, we can exploit depth of focus to its best advantage, picking out the zone of sharp focus which best suits the subject and the desired effect.

### Variety of Effects

Zone focusing, in one form or another, can give a great variety of effects. It can be used to secure the maximum range of sharp picture, as in the case of setting to the hyperfocal distance for general exterior work, and it can also be manipulated to give a very limited range of focus, with everything outside diffused. In this way, a sharp subject may be differentiated from its background, and so the effect is sometimes known as "differential focusing".

## ZONE FOCUSING ON THE SET

*ACTION.* X is standing in the middle of the room talking to Y and Z, who are seated by the fire. He



walks up to Y and shakes hands, then crosses behind Z's chair and pats her on the head. (CAMERA PANS slightly left, losing Y). He moves to the lamp and switches it on, and then crosses past the window and draws the curtains. (CAMERA PANS to hold X centre, Z right and settee left.)

He walks up to the settee and picks up his brief case, crossing to the table to pick up the telephone. (CAMERA PANS with him and stops with him left of frame and the clock right. At he speaks, he glances at the clock. (CAMERA PANS to centre the clock.) Having finished the call, he passes in front of the clock to the bookcase. (CAMERA PANS with him as he enters frame.) He picks up a book from the bookcase. The whole of the action is taken quickly and runs about 45 seconds.

#### Notes

Lens : 1-inch (23°). Aperture : f/2.

The focus is arranged in overlapping zones and the changes are made when X reaches the points marked d-1, d-2, etc., on the diagram, except d-6, which is made at the camera centres on the clock.

d-1 16ft. Depth 11½ to 26 Covers X, Y, Z.

d-2 20ft. Depth 13½ to 38 Covers X, Z, lamp, window.

d-3 17ft. Depth 12 to 28 Covers X, Z, window, settee.

d-4 15ft. Depth 11 to 24 Covers X, Y, Z, fire, table.

d-5 12ft. Depth 9 to 17 Covers X, table and clock.

d-6 9ft. Depth 7½ to 11½ Covers X, clock, bookcase.

For this example, the zones have been arranged so that there is hardly a moment when any of the scene appears to be out of focus, except what may be seen beyond the window, and at d-1 and d-3, when the extreme corner by the lamp is just over the border. Real deep focus without focus changes would require an aperture of f/5.6 at a focus of 10ft. or slightly above. Changing to a 15mm. lens focused at 8ft., an aperture of f/2.8 would cover the entire set, but everything would appear more distant.

*Accurate focusing, calling for tape measurement from lens to subject, is needed for a shot such as this, here being taken on an Ensign Autokino camera by a member of the Potters Bar C.S.*



The standard 1-inch lens on the 16mm. camera has remarkable depth of focus, which is useful in difficult conditions, but can be an embarrassment in full sunshine. Take the case of the "family at the seaside" kind of film. Light values here are so high that apertures are very small, and therefore the depth is very great, even when slow stock is being used.

### **Competing Action**

At an aperture of f/11, focusing critically on a family group 20ft. away, this lens will give sharp results from 5ft. or so to infinity. So, in addition to the actions of our own friends, the activity of the many other people on the beach, the distant landscape and sea vistas may all compete for attention.

Differential focusing here will enable us to diffuse the background and yet leave the principal subjects sharp. Attention will be *focused* where we want it while the rest of the picture, being more or less "soft", will be of less interest.

How can this be done? There are various alternatives. First, we can reduce the distant depth by focusing nearer. The tables tell us that if we focus at 6ft., then our depth is from about 3 to 30ft. Outside these limits there will be an increasing loss of focus. In this way we can reduce the importance of the background more than a mere 10ft. beyond the group.

What about the nearer range? From 3 to 20ft. will be sharp, certainly, but remember that practically all of this is air, unless the camera view is obstructed or the camera

itself is unusually close to the ground. Normally, the nearest view of the ground will be very little in front of the group, and this small stretch should not be distracting.

A second alternative, applicable only to a few types of camera, is to reduce the shutter opening. This cuts down the exposure time and makes the use of a larger aperture necessary. The larger aperture automatically means shorter depth of focus, and by careful balance of aperture and focusing distance it may be possible to throw everything out of focus except a very narrow area covering the group. For instance, if we can use f/2 instead of f/11, and focus at 16ft. the depth of focus will be from 11ft. 6in. to 25ft.

### **Filters to the Rescue**

A third alternative, achieving the same end, is to make the larger aperture necessary by using a filter with a fairly high factor. A heavy colour filter might do, but its effect on the tones of faces and clothes should be considered, and it would be quite unsuitable for colour film. A neutral density filter would certainly do, since it does not affect the colour rendering of either monochrome or colour stock. Such filters are obtainable in densities which necessitate opening up from one to six and a half stops, or even more.

An advantage of the methods involving the use of wider apertures is that the differential effect is more marked. That is to say, the distinction between areas in focus and the remainder is more pronounced.

So we find that, by focusing short or



Frame enlargements from the 50ft. film described below.

## Filming at the Circus

John, who told us the circus was coming to town, suggested I should take the cine camera. He had found out that there would be no objection by the management.

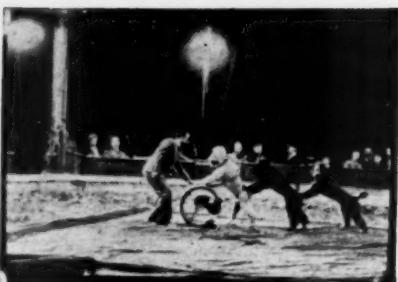
Although I have much respect for John, who is a skilful photographer, a F.R.P.S., and an expert on the circus, I was disposed to pooh-pooh the idea of taking a film. But he assured me he had himself shot much of the performance and got *overexposure* on H.P.3. So, he said, Super X at f/1.4 would be just about right. (I know that very few amateurs have a f/1.4 lens, but don't think that my experience can mean nothing to you. If you have a f/1.9 lens, read on!)

Still doubtful, I put 50ft. of Super X in the camera and chose a ringside seat. The battery of spots for the performers was on my left, and bright lights encircling the ring shone direct into the lens. It was impossible to get any sort of reading on the exposure meter. But the film was near expiry date, anyhow.

### Only One Foot Wasted

How I wish I had taken two or three hundred feet! Exposure was correct for every shot, and only one foot of the fifty was wasted; that was because action took an unexpected turn, and I had to cut. The lights shining into the lens had no unpleasant effect, and even shots of trapeze artists high up near the roof of the "big top" had enough exposure.

The most surprising effect was the apparent depth of focus of the lens at f/1.4. It was focused for most of the time on the centre of the ring, but members of the audience in the background, on the other side of the tent, are identifiable. It was not practicable to use a tripod, but its absence is not noticeable because all shots



were relatively short, and the camera frequently followed the movement of animals or performers round the ring.

Half way through the performance I decided it would be wise to vary the viewpoint. From the front seat only part of the ring could be included in the frame, and this did not give a good picture of such things as the parade of elephants. By climbing to the highest point at the back of the tent and shooting over the heads of the audience, I got a wider view that nevertheless gave plenty of detail.

It would have been wiser to have seen the whole show through without a camera and to have made notes in advance of the most attractive acts and the amusing bits of business by the clowns. This was not practicable, but I shall certainly pay a preliminary visit next time. If you do the same, remember to make sure that photography is permitted. For my part, I found the utmost courtesy and consideration on the part of the attendants.

Yes, I know, f/1.4 is a luxury lens, and it isn't very often that full aperture is needed. But Super X at f/1.4 has the same speed as Super XX at f/2, so the more usual f/1.9 lens should give equally good exposure if the faster film is used.

H. A. POSTLETHWAITE.

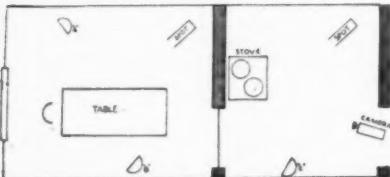
*Not an illustration of the gymnastics required for shooting in confined spaces but a production still from "Sweet Repose". Note that, though it is an exterior, a reflector is used.*

*Fourth progress report on the making of a simple beginner's film. Previous articles appeared in our Sept., Oct. and Nov. issues.*

The low-key lighting sequence and the exterior night shots had been the most tricky scenes technically that we had so far come up against in the production of *Sweet Repose*, and we awaited their return from the laboratory with rather more than usual nervousness. As usual, we had asked for normal development of the negative, together with an ungraded print, but had added a note to the effect that there were some dimly-lit shots on the roll. The lab. would not therefore assume that our exposure meters had fallen down on the job and try to produce an acceptable print from what appeared to be drastically under-exposed material!

Had we been using reversal film, we should have sent it with a note asking for Uncompensated Processing; with negative stock this was, of course, unnecessary. During reversal processing, the film is exposed to light for a second time, and if any particular scene seems slightly over or under-exposed, the light is automatically varied, thus helping to produce a more evenly balanced result.

Generally speaking, the compensated processing applied to most reversal film can correct errors in exposure of about  $\frac{1}{2}$ -stop either side of the optimum. The disadvantage of the system comes in the case of special effect shots like ours in which there are large areas of black in the picture area. When those shots pass through the machine, the compensator dutifully assumes that they are under-exposed, and tries to print it up



Lighting plot for kitchen sequence. "A": photoflood on background; "B" and "C": photofloods on picture rail above camera's field of view.



## Shooting in Small Rooms

By

BRIAN GIBSON

as much as possible. The result is a nice dirty grey in the shadow areas instead of the dense black you were hoping for.

Although, in theory, there is no reason why film destined for either compensated or uncompensated processing should need any variation in basic exposure, it does seem in practice that film which is not to be compensated should be given slightly fuller exposure than normal.

Our fears for our own film turned out to be largely unjustified. Everything looked quite satisfactory except for one low-key shot which was so low-key as to be almost invisible. We spent some time discussing whether we should retake it, but finally decided not to bother. Eventually we almost convinced ourselves that the shot had been quite unnecessary, anyway—a very dangerous state of mind to get into!

### Space Difficulties

With these shots safely tucked away, we were plunging fairly deeply into the script, having filmed nearly two-thirds of it, with all the tricky shots out of the way. Francis's home had provided ideal locations for scenes in bedrooms, bathrooms, and so forth, but although the ground floor looked quite spacious, it was actually very difficult to get a camera set-up that would enable us to film without having our cast apparently flattened against the wall.

In view of this—and before we outstayed our welcome with Francis's parents!—we decided to shift to another house for sequences involving a hall-way and a

kitchen. These were done at the home of Dennis and Eric, who gaily offered us the run of the place as both their parents were conveniently away on a business trip to America.

More room was available, but we were still up against the problem which dogs everyone filming in private homes: lack of space. A wide-angle lens is not always the answer by any means for, when used close to action, it can often produce disturbing distortion, and angles in walls appear in exaggerated perspective. A wide-angle lens certainly can help to produce a dramatic effect, but this was not what we were after. Anyway, we hadn't got one which would fit our Ensign camera.

### They Went on Strike

So our camera crew had to squeeze themselves into some pretty odd places before we had finished. In one case, the tripod straddled the furnishing in what the advertisements tactfully call usual offices, and we filmed along a passage-way. For another shot, the camera was mounted on a plank placed across the well of the stairs. But it was too rickety a position and there was a 15ft. drop so, understandably enough, our girl camera operators went on strike. We could not get a tripod in position for this shot, either, so the camera was handheld—the only occasion in the entire film.

For some sequences in a kitchen, we had

intended to include an artistic tracking shot until we realised that our careful pre-production planning had gone slightly astray. No one had noticed that there was a low step between kitchen and breakfast room, where the action was taking place. We considered laying a sloping track for the camera dolly, but the only planks available seemed to be enormous balks of timber from a builder's yard, each about 15ft. long.

### Shot in One Take

As it seemed unlikely that we would ever get them into the room and yet keep them from coming into the picture area, we abandoned the whole idea and settled down to shoot the scene in one fairly long take. We wanted to start up with a close-up of one of the tramps cooking a sausage over a stove, and do a combined pan and tilt as he raised the sausage to his nose for an appreciative sniff. Then we planned to pull focus as he walked away from the stove to join his pal, who was already seated at a litter-strewn table, gorging from tins looted from a raided store cupboard.

The focus pulling proved a bit tricky, as the camera was also panning and tilting, and the focus-puller's arm kept obscuring the viewfinder. However, after several rehearsals, we achieved a fairly good compromise.

Then our planning went adrift again. It



## all very handy

I should never have told Aunt Olive about my new hobby. "Why!" she cried, almost before I'd begun, "poor George was so keen on it when he was alive. He took a lot of me and the children." Weakly, I expressed interest. "We've still got the films," she continued, "but, of course, we haven't seen them for years and years . . ."

Her wistful look defeated me—and, indeed, I should have been only too glad to have shown the films were it not that in George's day 8mm. was unknown. However, I remembered that an old school friend used to run a 16mm. Kodatoy projector, so I went along to him, hoping he hadn't still got it. In spite of my protests that it didn't really matter, he turned the house upside down and finally unearthed the machine, covered with dust but still (as a trial soon showed) in working order.

Meanwhile Aunt Olive had somehow managed to fill her lounge with friends and relations, a linen tablecloth had been pinned up to serve as a screen and a bedside lamp was waiting to bring in

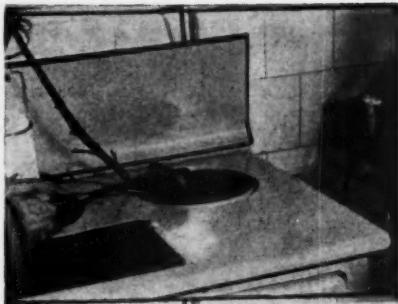
electricity from the hall. Then Aunt produced the spools—three 400ft. spools, all requiring rewinding; and the Kodatoy was designed only for 100ft. spools. My heart sank.

Rallying, I paid out all 400ft. of one spool on to the floor, to enabling the other two spools to be rewound laboriously by hand. Then I gave William and Janice a pencil each, and to William I gave a full spool and to Janice an empty one. He slipped his spool on the pencil and took up a position behind the table bearing the projector, while Janice disappeared under the table. We then started the show, the film being threaded from William to the projector and thence to Janice, who received strict instructions to take up the slack.

I cranked my way through more than 800ft. of shocking film (all whizz pans and hose-piping) and then, retrieving the beginning of the 400ft. festooned on the floor, I fed it through the machine and out to Janice-under-the-table, and ground my way through that.

The Kodatoy with its 50 watt bulb behaved wonderfully. The audience loved it all. Aunt Olive was particularly delighted. "Dear boy," she beamed, "that was lovely! Do let's have it all again!"

K.M.



We start on a close-up of the sausage being fried . . .



. . . pan and tilt up to CU of tramp sniffing appreciatively . . .



. . . pull focus as he walks away into the other room . . .



. . . where he joins his companion, who is lit independently.

wasn't until the camera was set up for the starting close-up of the sausage being cooked on the end of a long fork that we realised that the stove was electric. And you can't tell visually whether an electric hot-plate is on or not! This caused some consternation until we decided that if someone was seen cooking something, the assumption was that he had turned the cooker on.

Charles had produced a property billy-can, which we put on the stove as well, and Eric had the idea of hanging it over the hot-plate, in true road-side fashion, on a tripod of three twigs. It appears for only a few seconds, but we like to think that it is One Of Those Little Touches which the experts tell us give 'atmosphere' to a film.

The breakfast room was rather small, and we had some difficulty in conveying any idea of space. Originally, we had intended to shoot from outside the window, but on the day it poured with rain, and we hadn't the heart to condemn the camera crew to an hour's soaking.

You can often get a good impression of

depth to a scene if you include some object in the foreground of the picture—a table lamp, the back of a chair, or something similar. Working in cramped space so often means that the cast have to be near the background, with the result that there is virtually only one plane in the picture. Something in the foreground at once introduces a second plane, and your picture starts to stand out.

Shifting the furniture around helps, too. If you have established that a table is in the centre of a room in one shot, for example, and the following scene is a mid-shot of the person sitting at the table, your audience will never notice if you move the table to one side in order to get a greater space between actor and background.

Lighting this kitchen sequence proved rather a problem, as we had to cover action in two different rooms, and only limited power was available. To add to the difficulty, some of the lights had to be hung from the tops of cupboards to get them out of the picture area.

We eventually managed it by arranging

the lights as shown in the diagram, our actor being left to walk through an unlit area. There is often no need to light the whole of a set; as long as your action is lit at the beginning and end of a movement, don't worry too much about what happens in between.

Daylight coming through a window caused a little trouble. Our rather weak solution was to pull the curtains. A piece of tracing paper or cheese cloth stretched over the outside of the window would have been a better answer. A sheet of coloured Cellophane would have been better still, but it was not available, so we had to do without.

### **Matching the Exteriors**

We had left the exteriors to the last, as we had started fairly early in the year, and had rather recklessly assumed that the weather would be more reliable when the time came to shoot out of doors. For various reasons, we had to shoot our exteriors on two separate occasions, so we deliberately filmed the first session in the sort of weather which the exposure guides call "Cloudy Bright". We did this so that there would be a reasonable chance of matching if the second session's weather was either sunny or dull. The theory may have been all right, but the weather turned against us, and we were faced with filming the remaining shots in rain.

Normally, of course, we would have abandoned shooting for the day, but Geoff was going away and we wanted to finish everything off before he left. So we loaded the camera with a slow-speed negative stock, Pan F, instead of the HP3 we had been using for the rest of the film, for this has a considerably higher contrast. Generally speaking, the slower the film, the higher the contrast, which is sometimes unfortunate as one usually uses a slower film in bright sunlight where one wants to cut down the contrast.

### **Reducing Contrast**

With reversal film, there is not much one can do about it, but one can juggle with exposure and development times to a certain extent when using the neg./pos. process. For instance, contrast can be reduced slightly by exposing the negative fully, and then cutting the development time, perhaps by as much as a third. The slight increase in grain which over-exposure makes more apparent does not cause any trouble, films like Pan F being virtually grain-free.

If you are obliged to use high-speed film out of doors in dull weather when the contrast is low, try using a green filter to help to harden the picture up. Slight under-exposure and full development will do the same thing, but this *does* produce a noticeable increase in grain.

The use of Pan F on this second occasion enabled us to match up very nicely with the shots taken in the brighter light and, as far as we are aware, nobody has realised that the sequence was taken on different days.

The location we had chosen was partially shaded by trees, and in order to get sufficient light for shadow detail to register on the slow Pan F stock, we had to use reflectors. An old beaded screen proved very useful for this, but the best results were obtained by using a mirror bodily removed from a dressing table. It threw such a directional light that it even cast soft shadows!

Professionals often use mirrors as reflectors, for they throw a definite directional beam rather than the diffused general illumination of a reflector, but in sunlight this beam becomes too intense, and one must cover the surface with muslin to cut down the hardness. Dabbing putty all over the surface is another answer to the problem, but it leaves smears for days.

### **Trying It On the Dog**

The time arrived when we put all the material together in sequence and ran it through to see how it looked. You can get quite a good idea of how a film is going to turn out by just joining the shots together in the right order without any attempt at editing. The need for retakes for continuity reasons, for example, becomes much more obvious than is the case if you just look at each roll as it comes back from the laboratory.

The shots seemed quite good to us, but we knew the story and what was going to happen next. It was quite possible that something we thought perfectly obvious might mystify a newcomer. So we arranged to try the film out on the dog, by running it through at one of our society meetings and asking members to criticise it.

It is almost impossible to get a really honest opinion from friends for they are usually either so over-awed by the fact that one has got anything at all, or too polite to mention that they couldn't understand a single bit of it. By showing it to a group of other film-makers, one at least gets an honest opinion. So we took our rough print to the next society meeting, and awaited the rude remarks.



Which is the more difficult climb? You're wrong! It's that shown in the picture above. No camera deception in either case.

## Temptation on the Mountains

The amateur who films among cliffs and mountains needs an iron will, but not necessarily because there is likely to be much danger. No, he has to be a strong man to withstand the temptation to add a little bit of dramatic action. It is usually so easy to do but invariably it looks false.

You know the sort of thing: c.u. of feet slipping, hands agonisingly clutching at bits of rock or tufts of grass, m.c.u. of climber turning his head to look at—cut—the terrifying view of the sea below as he is supposed to see it but which in reality was shot from another part of the cliff.

Now this is all right in the story film, but it can only seem phoney in the family and the documentary or travel film. It is particularly so in the case of the last-mentioned because commonsense questions the coincidence that brought the cameraman to the exact spot and at the exact time when death or disaster threatened; and nicely of feeling asks if he would have continued filming when he would have been far better occupied in attempting a rescue.

A little harmless deception in the family film, however, does not come amiss provided there is no attempt at suggesting tragedy or near tragedy. The cameraman gets a lot of satisfaction from trying to give the idea that a climb was much more hazardous than it actually was—and he provides himself with



The hon. sec. of the Club Sans Blague keeps a wary eye on the seventh breaker. Sea spray is not good for the lens—hence no tripod; evasive action is easier.



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an interesting technique in so doing. For example, he shows John perched precariously on the cliff face, as in the photo top right, p. 759, but carefully refrains from tilting the camera to reveal the broad shelf of level ground three feet below the foot of the frame.

In the case of this particular photograph, however, there was no comforting shelf outside the picture area, and the sea is some fifty feet below. It is a still taken by a small group of climbers and alpinists who have formed a cine club. They all happen to be members of the Club Alpin Francais, but although the French influence is felt in the name of the new venture—the Club Sans Blague—they do not intend limiting membership to any one particular climbing club.

### No Dramatisation

Sans Blague are resolutely setting their face against dramatisation. There will not—they say—be any bodies plunging into the abyss or the impossible jump—from one ledge to another even more minute—thus saving the whole party—from avalanche / frontier guards / storm / crevasse / death. Their aim is to demonstrate something of the technique of climbing, something of the peace, solitude and tranquillity of high places, and they also want to show that, although exciting, climbing need not (contrary to what most people think) be dangerous.

When one hesitantly points out that the still in question seems to suggest a hazardous undertaking, they blandly reply that the climb is a relatively easy one and that the fact of the sea being 50ft. below is a subjective difficulty, not an objective one like the smallness or absence of holds. In the other, smaller, photograph they were considerably higher up, and roped; and they remind us that shots taken vertically down or up always have a disappointing perspective.

Well, then, would you undertake such a climb bare-legged? Dennis F. Kemp, hon. secretary of Club Sans Blague, explains

that it is very bad technique to use your knees, but if you *do* use them, shorts make you painfully aware of your error.

In the course of a lively report he tells us that the club hope to make some films of selected climbs in the British Isles, starting in North Wales, their most convenient centre. Members do the 500-mile round trip by motor-cycle, car and autostop, leaving London after work on Friday, travelling by night and arriving back at work on Monday morning 'sometimes in climbing kit and with two days' growth of beard'.

A Kodachrome record of climbing on the sea cliff at Bosigran, near Land's End, was interrupted by a minor climbing accident and will be completed next Easter and Whitsun. They expect that their first films will be of interest only to climbers, but when they have gained more experience ('I would like to emphasise that we feel dreadfully inexperienced—as film-makers, not climbers—and intend to feel our way quite slowly') they hope to make one understandable and interesting to a lay audience.

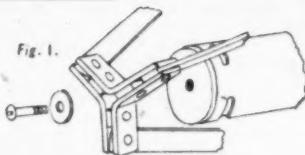
### Light Equipment

Equipment has to be light, handy—and insured. They use a Kodak Royal 16mm. magazine camera mainly because it is the only one that can be conveniently slipped into the front of an anorak and not impede climbing too much. Funds do not as yet run to a long focus lens. Anoraks, incidentally, are an Eskimo invention: a fur garment with a hood. ('Our anoraks are Govt. surplus, a dreary camouflaged colour, ill fitting but windproof—their raison d'être—and cheap: made of Ventile cloth, not fur.')

It is always pleasant to hear of amateur films with a purpose, but the interest is heightened here by the pretty problem posed by the subject matter. As skill in film making grows to the point when they can produce a picture for lay audiences, how will the club stand up to the temptation to over-exploit that power on which all film making is based: the power of deception?

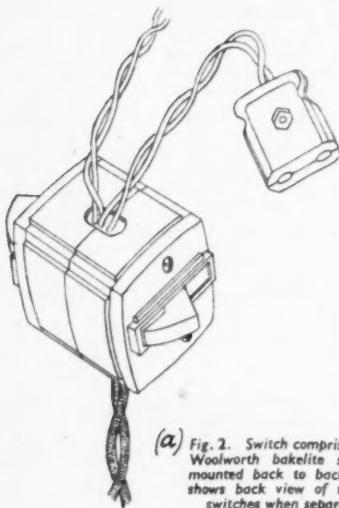
# Clamps, Lamps and Amps.

Fig. 1.



When Mr. Denys Davis gave particulars of his cheap lighting units in *A.C.W.* I had already obtained a pair of aluminium mixing bowls and two ex-R.A.F. dinghy masts for the same purpose, but was still awaiting inspiration for a method of attaching the lamp sockets. The mention of "jelly moulds" provided the answer and set me to work in earnest.

I did not altogether approve of the various methods suggested for making feet for the stands, as I required something very



(a) Fig. 2. Switch comprising two Woolworth bakelite switches mounted back to back; (b) shows back view of the two switches when separated.

By E. G. LEWIS

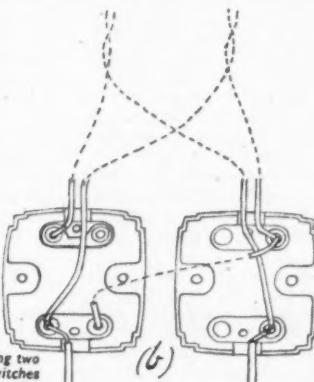
compact, light, and portable, so I finally fitted three legs closing up umbrella fashion (as can be seen in the photograph). These feet also have the virtue of giving additional height adjustment, and help to put the spotlight which I use with one of them a bit nearer the ceiling when required.

The legs and the struts were made from  $\frac{1}{8}'' \times \frac{1}{4}''$  aluminium alloy strip (appreciably stiffer than aluminium). The construction of the jointed end and of the sliding collar should be clear from Fig. 1. The legs are each  $14\frac{1}{2}''$  in length and the struts  $9\frac{1}{2}''$ .

The jointed end is made of three short pieces of  $\frac{1}{8}''$  wide aluminium strip each bent to a  $120^\circ$  angle and riveted together with  $\frac{1}{8}''$  rivets with spacers of the same material as the legs. The outer rivets are only loosely closed to

give the required degree of stiffness.

To attach this unit all you have to do is to drill and tap a hole in the centre of the large end of the dinghy mast to receive the 2BA screw. A large washer under the screw head holds everything together securely. The sliding collar was made as sketch from  $\frac{1}{8}''$  aluminium strip, the lugs to take the struts being attached tightly to the strip before it was bent into a circle around the mast itself. Since aluminium



strip is unsuitable material to take a screw thread which is required to stand frequent tightening, the locking screw (also 2BA) was provided with a brass square nut (N), prevented from turning by bending over the end of the strip.

The two stands and a clamp fixing device are used interchangeably with three lights : two floods and a spot. The U-shaped support of each lamp has a small circular aluminium plate fixed to it ; this carries three 2BA studs which pass through the three holes (enlarged) at the top of the dinghy mast and are fixed by nuts. Normally I use one flood on a stand at about camera

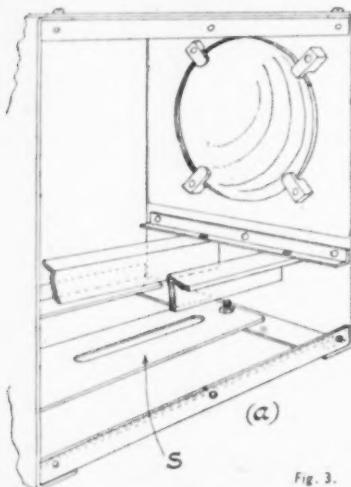


Fig. 3.

level, one flood attached to a G-clamp, which is fixed low down on table or chair leg, and the spot as high as possible behind the sitters to "detach" them from the wallpaper.

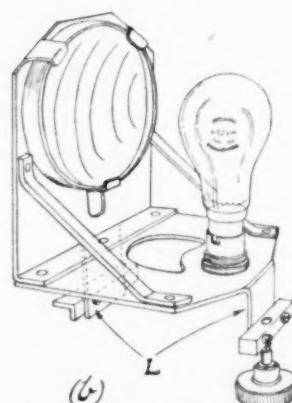
To increase the life of the photoflood lamps, the two floods are wired in a series/parallel switching arrangement. This is particularly useful with young children as it gets them accustomed to the bright lighting in two stages. For this purpose I wanted some device which could be operated with one hand and preferably something light which could dangle on the flex in any position.

Finally I evolved the pattern of switch seen in Fig. 2a, comprising two bakelite switches from Woolworths mounted back-to-back and held by two small bolts. One of these is a single pole, single throw, one a single pole, double throw type. The bakelite outer casings are left very thin at the two sides so that they can be

broken away to provide a cable entry.

Connections are made as shown in Fig. 2b, which represents the back view of the two switches when separated. Stout flex is used, and 5 amp. 2-pin connectors are attached. Owing to the use of the peculiar rocker (in place of the usual dolly) for these switches, it is an easy matter to switch both simultaneously in either direction by a squeezing action. The system functions perfectly after two years use and must have saved quite a few lamps.

The body of the spot-lamp was made up for a few shillings from aluminium sheet and angle (Fig. 3a). The sheet was 18



gauge, and the angle riveted to it was  $\frac{1}{8} \times \frac{1}{8}$ , apart from the two main slides for the focusing movement, for which  $\frac{3}{16} \times \frac{1}{8}$  angle material was used. A single moulded glass condenser lens of  $4\frac{1}{2}$  dia. was held in place against a  $4\frac{1}{2}$  dia. hole by four clamps cut from  $\frac{1}{4}$  square bar.

Adequate ventilation slots were provided and a light trap at the top of the case (not shown in the diagram). The wide strip (S) at the bottom traps most of the stray light there and the longitudinal slot in it carries the clamping screw which locks the focusing movement.

#### **Government Surplus Materials**

The lamp-holder and  $4\frac{1}{2}$  dia. mirror (Government surplus, price sixpence) were mounted the correct distance apart on a bracket constructed from two pieces of 16 gauge aluminium. The upright member has a 4" dia. hole cut out of it and against this the back of the mirror is held by three lugs. The bottom plate, besides carrying the lamp-holder, provides the two lugs (L) which are made a good sliding fit between

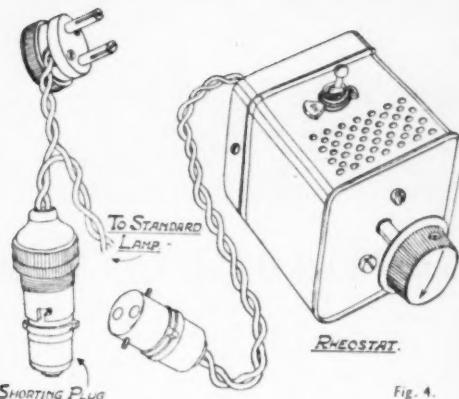


Fig. 4.

the angle slides. To the ends of these lugs loose pieces are attached by screws, so as to be adjustable, and these serve to keep the moving bracket "on the rails".

Two pieces of alloy strip (left over from making the legs of the stands) stiffen the bracket. A short piece of 2BA screwed rod and a large radio knob complete the clamping mechanism. A thin film of vaseline on the slides and the lamp can be adjusted smoothly from a four foot wide

flood to a one foot spot at about ten feet distance.

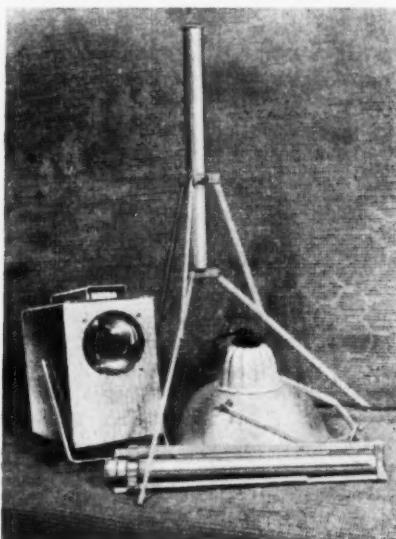
As there is no other lamp with which this can normally be paired for a series/parallel arrangement, a series resistance in the form of an electric iron element (450 watt) from the same store (price 1s. 9d.) is used; this is clamped by two bolts between the outer wall of the box and another aluminium plate inside. The resistance cuts down the brilliance of the lamp considerably, and although ominous cracking noises are emitted by that side of the case as it warms up, it does not seem to get unduly hot by the time we are ready to operate the switch (panel-mounting radio type), which shorts out the resistance.

#### **Quickly Removable for Cleaning**

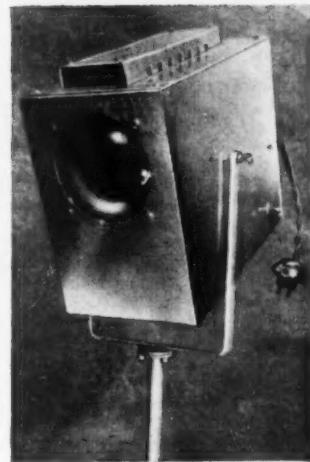
As can be seen from Fig. 3a, the main structure of the lamp-body is quite independent of the two side panels, which are lightly held in place by self-tapping screws. This enables the one panel, carrying the switch and resistance, to expand on heating, while it leaves the other one quickly removable for the cleaning of lens and mirror or the replacement of lamp. The two screws forming the pivots on which the lamp tilts are attached to the side panels, being positioned as near as possible to the point of balance. The lamp is locked in position by tightening the two small wing-nuts on these screws.

While I am on the subject of lights and switches, perhaps I might describe the very

(Continued on page 854)



Lighting units and portable stands.



Home-made focusing spotlight.



The sound accompanist sets out his records for the recent Astral C.C. presentation of the Ten Best at Norwood Technical College (Amprosound projector, twin turntables).

By  
IRIS FAYDE

## Musical Accompaniment

*The Seventh Veil*, with its extensive excerpts from Grieg and Rachmaninoff, *Dangerous Moonlight* which introduced Richard Addinsell's Warsaw Concerto, and *Love Story* which featured Hubert Bath's Cornish Rhapsody, were particular favourites with women, for our emotions are very easily swayed by music, and we invariably enjoy films in which the aural and the visual are happily blended. Obviously we can't afford to put a 50-piece orchestral sound track to our own films, but we can and should provide a harmonious musical background for them.

I think the reason the lone worker so often gives his shows "cold" is because he has only one pair of hands. But there is no need for constant chopping and changing of records throughout the screening of a film. Indeed, so much fussiness defeats its object. In any case, with only one turntable there would be far too many awkward pauses during the changes. It is enough that the mood of the music chosen should be in harmony with the various phases of the film.

### Timed With Stop Watch

Before attempting to score a film, I screen it once or twice to get a general impression of the mood of the various sequences, and then time them, using a stop watch. I try to find one piece of music for a whole sequence. To score a whole film straight through is an impossible job—for me, at any rate—but fitting a musical accompaniment is a pleasant occupation when you take it in small doses.

I mostly choose modern composers, many of whom have written a considerable amount of music for the film, and I draw most on Eric Coates, Debussy, Elgar, Gershwin, Vaughan Williams, William Walton, Delius, and Arthur Bliss. For light interest and family films, I like the recordings of Sidney Torch and his Orchestra (Parlophone),

Queens Hall Light Orchestra (Columbia), and the Peter York (Columbia) and Melachrino orchestras (HMV).

William Alwyn (who wrote, among other successful film scores, the music for *The Rake's Progress* and that delightfully cheeky score for *The Card*) once told me never to use well-known classics, for they are likely to bring about an association of ideas in the mind of the audience quite unconnected with the film, no matter how appropriate their mood. But I do use some of the less popular works of Tchaikovsky, Mendelssohn, Beethoven, and Grieg. Bach, Brahms, and Haydn I have never yet found suitable for film. And I never use vocals.

### Classified According to Mood

I classify my records into "mood"—not "composer" (for it makes the job of selection so much simpler), and if I can't find anything suitable from my own collection, I borrow from friends. If you can do the same, treat the discs with even greater care than you treat your own. Never stack them one on top of the other.

If I am still unsuccessful in my search—and can afford to buy more records—I go through the gramophone companies' mood music catalogues or I use the catalogue I have compiled myself from numbers I have heard on the wireless. The B.B.C. or the conductor will usually tell you if the tune has been recorded or not.

Once I have got my records, I try them all out with the film, number each one and then prepare a cue sheet giving the action and the number of the record to be used for it. Since numbers written directly on the record labels don't show up well I write them on bits of paper stuck on with Cow gum, which permits of their being peeled off afterwards without damage to the label. Numbering facilitates keeping them in the right order during projection and enables you readily to locate a record used more

than once. Here's part of one of my cue sheets:

Cue	Record	No.
Titles and opening shot	High Heels (To cue mark)	1
Fred picks up bucket	Jumping Bean	2
	Beachcomber	3
Joan throws the ball to Dad	Humpty Dumpty	4
	Comic Cuts (Start at 1st cue mark)	5
Mother enters hall	Beachcomber	3
As she reaches table	Effects record	6
	Telephone Bell (Cut when she picks up receiver)	
	Comic Cuts (2nd cue mark)	5

When, as in this case, a record is not required to be played in full, I cue the part needed on the record itself with a Glassrite pencil. If you lightly touch the surface with it at the required point, while it is spinning on the turntable, a complete coloured circle is formed, clearly indicating where to start or stop the needle. If you have to pick out a passage from somewhere in the middle, obviously you will have to inscribe two circles, one for starting and the other for the end.

#### *Fading In and Out*

Where no cue ring is marked, I know the record has to be played in its entirety. When I am able to use dual turntables at the club, I never allow a record to finish completely, but fade in the second when the first is about to end, thus achieving a smooth transition.

Effects records used in moderation add considerably to the realism. Such sounds as seagulls' cries, noises of vehicles, voices, tube trains, gunfire, etc., are obtainable in complete sets from both HMV and Columbia. Bear in mind that each side generally carries two different effects. I once bought one which had "Cheering crowd" and "Clashing swords" on the same side, and put on the wrong one at a public show.

When playing effects it is rarely advisable to cut out the music completely (though if, of course, you have only one turntable you have no alternative; in such a case the effect should be really necessary and not used merely for 'decoration'). I lower

the volume of the music and play the effects over the top and then turn up the volume immediately the effects passage has finished. With commentaries, however, I play no music at all, for I think there is nothing worse than a voice fighting a losing battle with an orchestra.

Always try to arrange that the last record ends at exactly the same time as the film. If it runs over, it will be something of an anti-climax. It is quite possible to make the two coincide by timing the concluding sequences and cueing the record to match.

One of the most important things to remember is to go easy with the volume. If you are working with the noise of the projector in your ears, you tend to have the accompaniment too loud; it's much better to err on the side of being too soft.

#### *If Things Go Wrong . . .*

If things go wrong at a home show, it won't be catastrophic, and even at a public show you can often get away with mistakes unnoticed, so there's no need to panic. For example, even with the best of scores, cue sheets and timings, it sometimes happens that, because of different projector speeds, the music runs ahead of the film. If this occurs near the cue for a piece of music which needs to come in at exactly the right moment, you can quickly and almost imperceptibly fade and snatch the needle back so that the music is repeated and continues until the cue is reached. And if you mislay a record, just repeat the earlier ones until you get yourself sorted out.

But, of course, there's a great thrill in putting the needle down on the right record at the right time. I hope you experience it this Christmas.



Projection booth built by Oldham Lyceum C.S. for their Ten Best presentation. (Photograph by Rochdale Festival Film Group.)

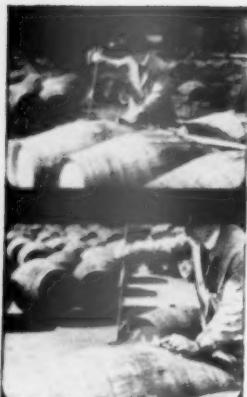


Fig. 1. All illustrations in this feature are frame enlargements from COI films.

## SOLVING EDITING PROBLEMS

Third article in our very popular series.

By JULIEN CAUNTER



Fig. 2.

I may have given the impression in my previous articles that the film editor is the only clever man in a film unit, and that he stands by merely to put right with his fairy wand all the mistakes that the other members are bound to make. Well, I want to be the first to explain that this is not true. The editor has his important part to play, quite so, but he is only a member of a unit—of a team—and there are other, cleverer, people about. They provide him with the material—he puts it together, and they combine to put the polish on it.

In this instalment we consider what happens when the first assembly is screened and the other production members can see how the film looks. It is then that ideas and suggestions come in from all sides. Sometimes the very simplest of ideas will put right a difficulty that the editor could only solve in a more complex way.

### Something Wrong, But What?

But whatever happens, whether we decide the editor is clever or not, and *whoever* has the inspirations, one thing is clear: it is in the cutting room that the operations are carried out. It is in the cutting room that the problems are investigated and solved. And I cannot be fairer than that to my own branch of the trade.

The first assembly is being screened. The editor, if he is a conscientious type, is also viewing his own work in a critical fashion, for if he does not speak up at a poor bit of work, someone else will. The worst situation is when all admit that there is something wrong with a cut but they cannot tell what it is.

**Fifteenth Problem.** Before the war I assembled most of the film *Chinese Bungalow*, under the supervising editor, Jack Harris. An early scene was of the wealthy Chinaman bringing his new English bride to his up-river home and introducing her in the courtyard of the bungalow to the assembled servants.

The introduction scene started with a high MLS, followed by a MS from ground level. The cutting point that I chose was a few frames after the two principal characters had started to turn from one servant to the next. It was quite a normal cut on movement, the turn starting in the first shot and continuing in the second.

However, on the screen it was seen to be odd. The cause could not be identified at once: it was something vague which obviously required study in the cutting room. I had a look at it on the Moviola



Fig. 3.



Fig. 4.

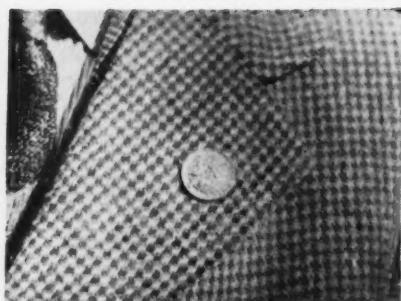


Fig. 5.

but could not see anything wrong. Jack also had a look and he could not spot the defect and as he was busy on other work he said it was up to me to find it.

Well, I studied that cut—to and fro on the Moviola until I could hardly look it in the face. It was such a simple cut that I could not see how it *could* be defective. Then in the end something made me get out the beginning and end trims of the two scenes for examination, in case they could give me a clue. And the problem was solved.

What had happened was that in the MLS the girl had turned away clockwise and in the MS she had turned anticlockwise, and these two opposing movements would not, of course, cut together smoothly. The remedy was obvious: have the cut a few frames earlier so that the turn was all on the second shot. One more instance of cutting on movement not being effective!

**Sixteenth Problem.** Here is another case of cutting on action, but this time showing how the choice of even one frame away from the best position can sometimes spoil a cut. Fig. 1 illustrates a cut from a MS to a CMS of a Customs official gauging a cask of sherry (in *A Thousand Million a Year*).

It is a cut during the action of the arm plunging the dip stick quickly into the cask. The obvious first choice of position was to match the movement of the two plunging arms as near as possible and cut from one to the other near the top of the stroke, so that the greater part of the action takes place in the closer shot. This I had done but, when viewed, it was voted not smooth enough.

I studied the parallel movements again side by side and could find no fault there. Then I came to wonder whether or not the trouble was caused by the focal points of the two adjacent frames not being in the

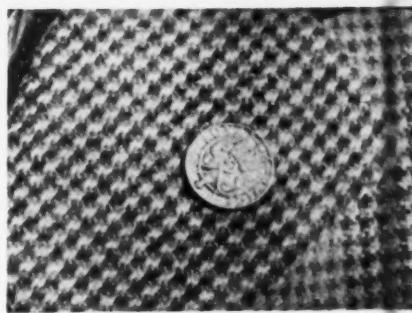


Fig. 6.

same place on the screen. This makes the arm seem to jump sideways as the scene changes, and I guessed that it called for an adjustment.

I tried the cut one frame earlier on the CMS. This could easily be done, without using reprints, because all the trims are kept and filed by the assistant, and it is an easy matter to extend a scene by one frame, or any length, by a system of patching with clear film.

This cut was viewed and found to be smooth. To satisfy my own curiosity I went further and added yet another frame to the CMS, to see if a greater improvement followed; but it was worse. So, of the three frames tried, I of course chose the middle one, which you can see in Fig. 1.

This business of one frame making a difference makes itself felt sometimes in another way. It is possible for quite an ordinary simple cut to look odd for no apparent reason. And after study it may be found that the trouble is caused by one frame of a rapid movement being left in—a movement that one had not noticed before because one was intent on watching a more important point. Removal of that one frame works the cure.



Fig. 7.

It is not always easy to cut on movement. Consider a case where the movement is much slower than usual.

**Seventeenth Problem.** In *Come Saturday* the river sequence includes action of a pleasure steamer passing between camera and an irate fisherman in a punt and knocking him over. This was filmed in LS and a closer shot. See Fig. 2, top and bottom frames.

The difficulty was to find a cutting point from the LS to closer shot, bearing in mind the desirable but not universal rule that the eye should be resting on the same place on the screen before and after a cut. But I could not make up my mind what spot the audience would be watching: it was different every time I ran the scenes.

The circumstance that helps to cause this difficulty is that, although the boat is travelling along the river at a constant speed, it is moving at a distinctly greater speed on the screen in the closer shot. This sudden acceleration introduces an unknown factor into the calculations.

My first attempt was to match the positions of the prow of the boat—cutting when it was just past centre of screen. But in the theatre it was at once obvious that the cut was a failure. So I tried again. And again. In fact I tried seven different places before I found a good one.

And the annoying part of it was that after I had studied the final cut I could not formulate a rule so that I could repeat the performance if necessary. Another case would still need trial and error. It is, I am sorry to say, a gap in my experience.

**Eighteenth Problem.** Fig. 3 is a simple CS of a hanging name plate, from *Man Alive*. It was the type of plate so sway in a breeze, and our famous cameraman had indeed made it move slightly during the shot to give it a little life (fanned it



Fig. 8.

with his hat? I don't know.) Accordingly, for the first assembly I selected a strip with the most movement in, as any respectable editor would.

However, when this scene was viewed, everyone said at the same time: "Why don't you use the bit where it's moving?" I, feeling puzzled, said: "Well, I did!" There was laughter and the tapping of foreheads suggestively and I dared not argue in case I had by mistake cut in the part of the take that I had marked for rejection.

When I examined what I had done, I found all was in order—I had used the moving section. And yet on the screen it had looked stationary! Strange. We had all seen it move in the rushes. What could I do?

#### Evolving the Theory

I removed the CS from the roll, built it up again with the trims and ran it on its own to see if it would provide any inspiration for solving this most unusual fault. It looked quite all right—it certainly moved.

Then the thought came to me: as the swinging is so slight, perhaps it needs a length of static on the front to make the movement obvious. It may be that we need to see the movement start, to make us aware of it. It was a theory to work on.

As an experiment I cut the name board back into the roll, leaving a short length of static on the front. When the film was viewed again, the unit to a man called out: "There you are! We told you you cut in the wrong part before!" I said nothing, but I had added another fragment to my experience.

The creation of extra scenes is not a frequent requirement, but it is a useful thing to have up one's sleeve. The alternative, reshooting, is not always possible and even when it is, it could be very expensive



Fig. 9.



Fig. 10.

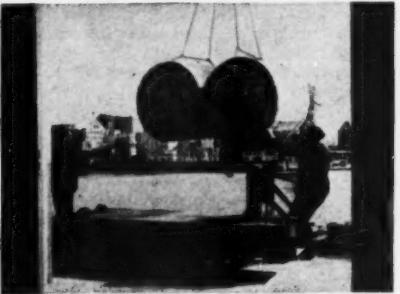


Fig. 11.

and uneconomical. Optical work is then cheap by comparison, and is often more under control than reshooting. The circumstances govern the procedure.

**Nineteenth Problem.** Figs. 4-6. In a 90ft. trailer called *We're After Your Blood*, the introductory scene was of a father saying goodbye to his family by the front gate and walking towards camera. The idea at the time of shooting was that he could be made to come so close to camera that we would be able to see his badge in CS, and it would be a visual cue for a

flash-back to the war. This complicated shot had not been possible for practical reasons, so an extra CS had been photographed (Fig. 5) all nicely in focus, static and central, for the badge to be recognised easily.

The MS and the CS, when cut together, were soon seen to be an ill-matched pair because the shot of the approaching man cut to a suddenly static badge. There was no flow in the movement. Somebody said, pity we couldn't make the badge get bigger somehow.

#### A Hunch That Worked

I immediately saw the hint of a method and decided to try the experiment. I had a section of the static CS of the badge progressively enlarged to give the effect of continuing the movement of the man and then coming to rest for identification. The work was done to my specification—14 frames of growing larger and 25 frames of stationary full-size, as in Fig. 6.

It cut perfectly on to the MS of the father, and was as satisfying a result as I have had for a long time. No one can say that creative work is never done in the cutting rooms!

Many of the complaints after a viewing in the theatre are that action is too slow. If cutting is involved, we just speed it up but often it is the shot itself that is too slow and then there is a Problem. Once the secret of dealing with these slow sections has been discovered by trial and error, it becomes a routine matter, but there is always a first time when these manoeuvres have to be worked out and tried. There are several possible methods of shortening, most calling for optical work.

**Twentieth Problem.** Figs. 7 and 8 are frames taken from near the front and end of a scene in *Lifeblood* where an injured man is taken from an ambulance. The camera ran for the whole scene, so the action was real time. As soon as the cut reel was viewed, this scene was voted much too long. Would I oblige?

The first thought, as ever, was a cutaway but (need I say it?) none was available. The next scheme, which I could try, was to make a jump-cut—that is, cutting a lump out of the middle of the scene—but the people never quite disappeared around the back of the ambulance, so I could not avoid a jerk in the action.

Also—something I had not noticed until then—the camera had drifted slightly during the take and the whole subject jumped slightly sideways at the jump-cut! It cancelled out my next thought: to have a

(Continued on page 850)



A naturally felt fear of cows.

The first of a short series, by radio's Dick Barton and 1951 Ten Best winner, designed to show the amateur actor how to make the best use of himself and of his medium.

By  
GORDON DAVIES

## ACTING IN THE FAMILY FILM

Acting tends to be the Cinderella of amateur film making. If there is to be any question of blame for this, it must be shared as much by those with acting aspirations as by the man behind the camera.

The technical wizards are often castigated for being so obsessed with gadgets that they forget about the content of their pictures. But the prospective actor is often just as rigid and misguided in his conception of himself and his position in picture making. He takes a prima donna attitude and expects everything to be adapted to himself; he has no thought of adapting himself to the medium.

And so the people behind and in front of the camera fall into two camps. The first finally go off to fresh fields where they will not be bothered by the distractions of actors and acting. As evidence of this, there is the oft-heard cry that amateurs do not make enough of people in their films.

### *The Worst Offender*

Paradoxically, it is the family film, concerned with presenting the history of a particular group of people and their activities, which is usually the worst offender in this respect. The makers of these films feel that acting is not involved.

Now, for whatever purpose you own a cine camera, it is almost inevitable that people *will* appear in your films, and it is a fact all too seldom appreciated that when these people perform specifically requested actions, they "act". Any simple action which is consciously executed can be considered to constitute acting, which is a means of communication.

I do not propose to deal with extensive and complex theories of acting, for that would carry us into deep waters far beyond the scope of these articles. We'll take the easy way by studying various aspects of the subject in relation to amateur cine work.

First, consider the case where acting may be required in a picture. Suppose two people, John and Mary, set out on a week-end hike and decide to make a movie record of their journey. At one point Mary is asked to express a naturally felt fear of cows.

### *Not So Simple*

Simple enough, you may think; all she is required to do is to turn suddenly, raise her hands to her face, open her mouth, distend her eyes, climb over the gate, and run out of shot. But it is not as simple as all that. These are mere mechanical movements which mean nothing, and John needs the shot for a definite purpose.

Earlier on he has taken what promise to be some excellent shots of a herd of cows and he now wishes something to tie up with them. And, since this is a not-too-serious film, he would like some mild comedy. Therefore his purpose is foiled if Mary's expression is one more suited to high comedy or to broad slapstick.

"So what?" you may say. "Whatever Mary does will seem funny to us." True, but surely it is better, both for Mary and for the people who will see the film, if a laugh is obtained by an effect intelligently calculated rather than by her making a fool of herself. It is assumed that John is sufficiently interested in his film making to know what

he is about, and what he wishes to achieve. It would be a pity, therefore, were the final effect to be muddled through Mary's inability or unwillingness to do what was required of her.

This is all very well, but Mary feels she is not an actress and has never pretended to be one. True, again, but with a little effort and forethought she can contribute greatly to the finished film.

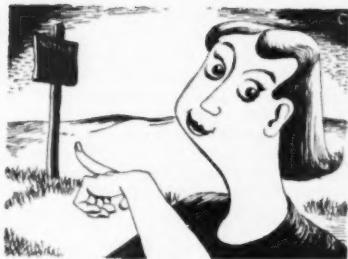
What does she need to do? To say that she must appear natural is self-evident and not very helpful. Naturalness is the most difficult thing in the world to achieve, and more often than not the easiest looking performance is the one into which the hardest work has gone. But there are certain processes involved in achieving a successful simulation which can be described as natural.

### The Foundation

First, there are the mechanical actions and movements which have already been mentioned. These are the foundation on which the rest is built. Mary must know exactly what she is going to do and when she is going to do it. John will, presumably, have told her the exact positions where she must stand and the way in which she must hold her head and the direction in which she must move.

From the point of view of the camera as well as for the benefit of her performance, these things are important. Further, what she does must largely depend on her distance from the camera. Her actions in long-shot, for instance, can be large and clear, while in close-up greater restraint and discipline are called for.

To achieve a neatness and accuracy in the mechanics of acting usually calls for thorough rehearsal. This is not always possible, particularly in the kind of film which John and Mary are making, but even more important is concentration. A shot will be ruined if the actress turns to the right when



We do not wish her charms obtruded.

she has been asked to turn to the left, and where concentration is lacking no amount of rehearsal will prevent her from doing the wrong thing.

She will still obscure her face with her hand, even when she has been repeatedly asked to avoid doing so. If she knows exactly what she needs to do and possesses this concentration, she may carry out her action without rehearsal, but even so she will almost certainly need to run through it for the benefit of the cameraman.

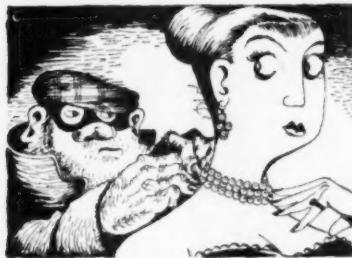
Even if we assume that our actress is now not only perfect in her mechanical movements, but also is clear about the kind of emotion she must convey, this is not the end of it. Mary may not be awkward, flustered, or self-conscious. Perhaps she is a cool, highly efficient type of person and is always able to do what she is told. She is able to go through the "actions" required of her faultlessly. Her expression (that is her fear of cows) is accurate. It is not one of high tragedy nor is it exaggerated into slapstick.

### Unreal Performance

But there is still something missing—the performance is not real, and that is because Mary does not believe in what she is doing. She is, paradoxically, concentrating too much. Her mind is too much absorbed with what she is doing to bother about why she is doing it, and her heart doesn't get a look in.

Sincerity is one of the key factors of a successful performance, and to achieve it is as much a question of attitude of mind as of anything. What makes it more difficult is that the actor or actress must first learn and then forget. Mary must learn her mechanical actions and in her mind must know them backwards. To do this she must exercise her powers of concentration.

This concentration she must carry with her to the end of her performance, but to breathe life into it her concentration must become subordinate to her feeling, to her



The situation demands restraint.

powers of self-deception (or whatever you care to call it). Above all, she must believe intensely that she is undergoing a certain experience (in this case, being frightened by some cows) and that it is happening at that particular moment.

In other words, she must not remember that the whole thing happened five minutes earlier when she ran through it, nor must she be aware that she knows precisely what is going to happen from now on, otherwise all spontaneity will be lost.

It is clear from this that in both the conception of Mary's performance and in its execution her imagination will be called into full play. It may even be strained to its limits. It would also seem that the whole thing is far easier for someone with a highly developed imagination than for the person with none. It is not necessarily so.

#### **Concentration and Discipline**

Concentration is a mental faculty which, of its nature, goes hand in hand with discipline. Highly imaginative people are often quite undisciplined and therefore find concentration difficult. They may not be easy to control and can be found to be unsatisfactory as actors. At the same time, there is the fact that it is imagination which provides that "spark" which makes all the difference between the efficient performance and the exciting one.

I chose a very simple example to illustrate the processes involved which make for an appearance of reality in a performance, but it could be even more simple. Mary may merely need, for purposes of continuity, to walk up to a notice board and point to it. The important thing is the notice board, and

not Mary's personality, so we do not wish to have her charms obtruded.

At the same time, it is she who must draw our attention to it, and to do this successfully she must express her interest with just as much care and sincerity as when she portrayed her fear of cows. That is to say, she is just as much obliged to "act" here as at any other time, and the same rules apply.

Now, Mary may, on the strength of her performance in the hiking film, be asked to play a part in a scripted drama. She is, let it be supposed, meant to surprise a burglar in the act of stealing her pearls and slip away to telephone the police. The director tells her that she must express fear—a different kind of fear this time—and horror.

#### **Minimum of Action Required**

She must show the conflict between the desire to scream and the urge to do the right thing. Her fear of the burglar must be more intense than her fear of cows but the situation demands restraint, for the faintest sound, even the rustle of her dress, will disturb the criminal, and there is no question of jumping over gates or of rushing out of the front door.

The whole situation and the reaction of the character she is playing is more complex and it must be conveyed with the minimum of action. But she achieves her effect in the same way; by thinking it out—with the help of the director—beforehand; by concentration and discipline; and by projecting herself into a feeling that "this is happening now." Only thus can an appearance of spontaneity and conviction be attained.

So far I have dealt with only some of the general principles involved in giving an acting performance. It may have all sounded a little frightening or off-putting, for the individual is rarely helped in practice by a statement of broad principles alone. However, it is as well to know these aspects of the subject before going further into practical details.

"*Try and look natural,*" is the familiar demand—and one extremely difficult to fulfil, but these players in Potters Bar C.S. current film seem to be succeeding.



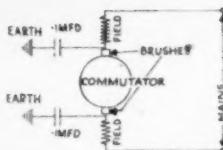


Fig. 1. Each brush connected to Earth through a .1 MFD condenser.

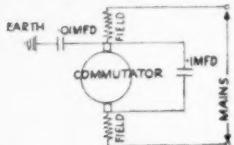


Fig. 2. A .1 MFD condenser connected directly across the brushes, and a .01 MFD condenser connecting either of the brushes to Earth.

Very many projectors cause interference to both radio and TV, and when this occurs with near neighbours, and the interferer and interfered-with meet, feelings can run high. The TV fan tends to regard the cine projector as no less a nuisance than the car, and since the projector-owner is in a minority, it is politic for him to co-operate. But it should be noted that although he collects the blame, it is technically possible for the radio or TV owner to do the suppression of the interference at his end.

This interference is caused by arcing at the projector motor brushes. The numerous tiny sparks emit random high-frequency signals which are (i) radiated—i.e., broadcast—at their source; (ii) fed back along the leads into the mains; and (iii) radiated also from the leads and the mains.

#### Keep It Clean!

The method of suppressing these radiations is to leak them away to Earth at their source: they will pass through a condenser, whereas ordinary DC or 50 cycle AC will not, so the arrangement shown in Fig. 1 gets rid of them. Only commutator motors cause interference, not the brushless, synchronous type as fitted to some sound projectors. And—very important—if the commutator is allowed to become dirty, so that more current is taken by the motor and

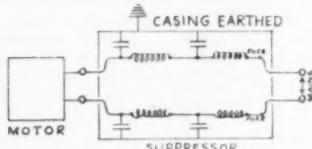


Fig. 4. Suppressor simply connected into mains lead to motor. The same arrangement is used in fitting a suppressor to a radio set. Some ex-R.A.F. kinds include 2-amp. fuses as shown. Always provide a first-class independent Earth if any interference troubles persist.

the sparks at the brushes are accordingly fewer, then any suppressor will be defeated.

Cleaning is by occasional wipe with petrol-damped cloth, while the motor is turned by hand, the mains, of course, being disconnected. Oil must at all costs be kept away from the commutator.

Fig. 2 shows a variant of Fig. 1 that is perhaps preferable for operation on AC mains. In both Figs. 1 and 2 some further improvement might be made in particular cases by juggling with the values of the condensers, but in my own experience these arrangements are generally satisfactory. When buying these condensers note that their rating must be equivalent, at least, to the voltage applied; usually one uses paper type, 250 volt AC working.

#### Just As Guilty

The Fig. 2 method can equally be applied across the contacts of the speed governor fitted to some projectors, as these governors are just as guilty of sending out interferences radiations from sparks. As a matter of interest, the circuit of Fig. 2, but with the .01MFD condenser to earth omitted, is commonly used in small appliances such as electric shavers.

To electronic and radio types, this subject of suppression looms large, so if you have a

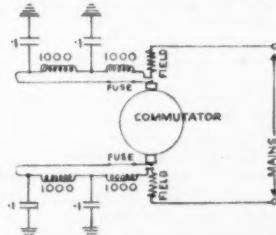


Fig. 3. The extreme in suppressors. This arrangement will equally rid your supply to your radio or TV of other people's interfering signals. One choke (or two, as shown) of about 1,000 microhenries is connected in series with each brush, and each choke is earthed through a condenser of .1 MFD. Note the protecting fuses (really advisable wherever condensers are used); their value should be 2 amps. The chokes should be of about 5 amps rating. Ex-Govt. surplus suppressors of this type are often to be had; this Fig. shows the ideal way to connect, but it is a lot simpler—and almost as effective in most cases—to connect the two suppressor channels simply in the two leads to the projector motor (see Fig. 4).



Progress recorded on 9.5mm. and 16mm.  
Astral C.C. camera team shoot a scene for  
their story film, "The Unexpected".

things as fire hydrants weighing a few ounces, and large ornate columns weighing only a few pounds.

Specialities include property trees, manufactured by covering the real article with glass tape saturated with polyester resin; brick and stone wall units; and, of course, the frills of space ships for science fiction programmes.

Low molecular polystyrene resins are in common use in Hollywood studios for moulding break-away glass properties, such as bottles, wineglasses and the like; and breakaway window-panes are now cast by pouring the melted compound on to a sheet of cellophane fastened to a wooden frame. It is possible to cut and lightly join plastic sheets so that they will break to a desired form on impact; an application that springs to mind is Lou Costello dashing through glazed office partitions and leaving behind his outline, legs and arms outstretched—an effect sometimes seen in cartoons.

A method of manufacturing translucent back-projection screens developed in Hollywood consists of spraying a mixture of cellulosic material with plasticizer and solvent on to a resin-impregnated canvas sheet which acts as a matrix. After drying, it is stripped off the matrix, thus leaving the contact surface with a matt finish. Whether or not ideas are stimulated when it is so easy to ring up a specialist and ask for any imaginable effect to be produced is arguable; but it is quite certain that there is a great deal more plastic in the professional than in the amateur cine world.

#### PLASTIC PROPS

Gone are the days when such crudities as sheets of glue were used to represent the windows or skylights through which people had to crash in the melodramas of the professional screen. Plastics have now taken a real hold in the studios, and their application seems to have been given a decided additional fillip in American television studios.

Television play admirers freely state that this medium gives something to the audience that is lacking in the super-rehearsed feature film; but they tend to forget some of the difficulties inevitably met with by what amounts to the continuous-take process of a television play. Large props, for example, have to be whisked about like lightning and without any noise. Among the plastics applications used in American TV are such

#### COLOURED LETTERS

For writing on glass—or Perspex—one can use something little heard of outside the hallowed circles of chemists and the like, namely, chinagraph pencils. Chemists use them for writing unpronounceable names on flasks, retorts and glass bottles. One useful variety is the Glassrite pencil, manufactured by the Venus Pencil Company, which can be had in several rich colours. It is absolutely non-messy and can be easily wiped off—quite an idea for superimposing coloured-lettering titles on colour film, though I have not tried it myself as I do not feel I could ever quite catch up with Hollywood.

# IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address : "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

## TITLE ALIGNMENT

Sir,—Mr. Sewell's comments (Oct.) on the shortcomings of titlers prompts me to remark that, although I agree that the title card should be perpendicular to the lens axis, I find myself even more disturbed if the card is not "square" with respect to the camera gate.

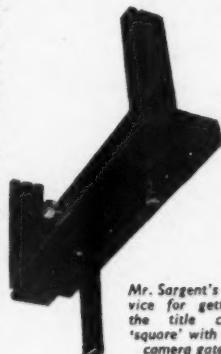
Many cameras seem to have their tripod bushes on a surface that is either curved or not parallel with the gate aperture, causing much aggravation to the operator when he sets up the titler. There has to be careful alignment on each occasion.

I have added a simple refinement to my titler, allowing the card holder to be tilted sideways by an adjusting screw. This enormously eases the problem. I have pulled out the wooden peg holding the mount to the main stand, and fixed it by means of two simple angle brackets and a nut and bolt so that it tilts.

A piece of Juneero angle iron screwed to the peg projects about  $\frac{1}{2}$ " (away from the camera) and under its end is fitted a compression spring tending to cause the other end of the angle iron to touch the mount. A nut soldered to this end has a screw through it, thus forming an adjuster. A drawing pin to prevent the screw biting into the wood completes the arrangements.

Incidentally, the enclosed photograph was taken by an old method applicable to cine close ups : simple camera (fixed focus), pre-war Woolworths spectacle lens of 18" focal length applied by sticky tape, tape measure for accurate distance, and f/22 for depth of field. The only thing wrong was lack of parallax correction !

LESLIE M. SARGENT.  
ST. ALBANS.



Mr. Sargent's device for getting the title card 'square' with the camera gate.

## SUCCESS FIRST TIME

Sir,—Until three months ago I was a staunch adherent of still photography. It was seeing a 9.5mm. user at work—he was filming a local visit by the Duchess of Kent—that fired me with the urge to see my pictures move. I have now taken my first 8mm. film (featuring my 2 year-old daughter), and you can imagine my pleasure when the dealer who screened it for me confirmed it to be very good.

Beginner's luck ? I affirm it was no such thing, even though I had never handled a cine camera before. I say so in all modesty because I took the trouble to learn how to handle the camera before ever I broke the seal of my first roll of film. It amazes me that so many first efforts should be complete failures. With film the price it is, one cannot afford not to succeed.

My advice to the beginner is : master your camera before you attempt to film anything. Intensive reading of the instruction booklet supplied and a little perseverance are all that is needed. And I would add : join a cine club. Mine is the newly formed Welling & District C.C. To make my cine world complete, I should be obliged if you would forward me the A.C.W. badge.

BEXLEYHEATH.

EDGAR W. LEVEY.

## KODACHROME RATINGS

Sir,—Lone-worker suggests (Nov.) that the newer Kodachrome (daylight) rating of Weston 8 (now given by Kodak instead of the earlier value of Weston 6), was applied "no doubt to secure a lighter image and thus a larger picture from low-powered projectors." A moment's thought will show that this assumption is 'upside down', since obviously (for a film of a given speed) the effect of raising its rating will be to reduce the exposure level, which will result in a denser film. This in turn would give a darker projected picture of a given size—or will necessitate a smaller picture if the brightness level is left the same.

I think it is much more likely that Kodak increased the rating so as to improve the picture quality : certainly my own experience supports the increased rating on

this score (B.S.21/A.S.A.10/Weston 8). I would, in fact, go further and say that in my opinion the higher rating is highly desirable in order to allow the more powerful projectors now available to be taken proper advantage of so that better quality Kodachrome—more free from the earlier tendency towards washed-out highlights—can be enjoyed.

BRAMHALL. J. F. DUNN, M.I.E.E., F.R.P.S.

#### KNOB TWIDDLING

Sir,—I am prompted, as a result of recent correspondence with Kodak Ltd. regarding a suspected fault in a 100ft. spool of Kodachrome, to offer an answer to some of the critics whose letters have from time to time appeared in *A.C.W.*

The intricate Kodachrome process is no less a scientific marvel than is television. In the radio trade it is generally agreed that the greater proportion of poor results and minor grousing is due to the knob twiddlers. Follow Kodachrome instructions as enclosed with the film and you will rarely be let down.

If that rare genuine fault should happen along—and it won't be anything like as frequent as with TV—I can say from personal experience that the makers are available to give every assistance and satisfaction in their power.

As a regular reader I take this opportunity of recording my enjoyment of your pages and thanks for the many items of interest and information continually culled from them.

BIRMINGHAM 23.

D. VENN.

#### AMATEUR COMEDY

Sir,—As one who religiously reads *A.C.W.* from cover to cover, I was rather amazed at your leading article, "What Makes People Tick?" (Oct.), but it has answered a point that has been puzzling me for some time. You say "If only producers would ask themselves: would people behave as we have made them behave in the script?", and you quote the case of a short film about customers at a bar unwittingly drinking slops from the potman's pail.

Surely, sir, in comedies and farces the very last thing the producer asks himself is whether the characters behave true to life. One need only watch the master's films—e., Charlie Chaplin's. I would go so far as to say that hardly any of his characters would be met in ordinary life, and their antics definitely not.

The puzzling point which has been answered by your leader is why there are so few good comedies among the Ten Best. On visits we pay to various clubs and on their visits to us, we see films which are

agreed as being good amateur comedy, but they meet with no success in the competition. If, therefore, the judges have a bias against amateur comedy, would it not be of use to the many striving clubs in this country to have a pointer as to what they expect to ensure that, if they attempt a comedy, they stand a pretty good chance of getting a mention if not a plaque.

POTTERS BAR C.S.

J. WOOD.

Our notes concerned story films as a whole, not comedies alone. Our criticism of the bar parlour film was that it failed because it contained only one joke which was played out far too long. Chaplin is the screen's greatest clown primarily because of his profound understanding of human nature and the superb skill with which he expresses it. Slapstick has deeper springs than the aiming of custard pies. Comedy makes a fairly good showing among the Ten Best. In the extravagant vein there was "Lady for Lunch" in the 1950 set, and in the naturalistic genre "Never a Cross Word" from the 1951 films. The latter has proved particularly popular. Commenting on the show presented by Birmingham Commercial Films Ltd. ("well presented, good projection, music ably looked after by two members of the Wulfrun A.C.C."), a correspondent writes: "I think that 'Never a Cross Word' is one of the funniest comedies I have ever seen".

#### PIONEERING

Sir,—During a public show presented by my society, the Greenwich & District C.S., it occurred to me that we amateurs are in a very proud position, for we are the pioneers of international television. For three of the films which had no sub-titles to help them out, we arranged a musical accompaniment which made no attempt at making silent films appear to be sound films. Rather, as in the ballet, did we try to please both ear and eye.

As the show continued, I thought of how our friend, the late Andrew Buchanan, was always working for films which would have international appeal and help nations to understand each other. The day will come when television reaches out as radio does now, and our experiments in the non-dialogue field will then be found to have been very useful.

BROMLEY.

RUSSELL P. EVANS.

#### "DAY-GLO" SCREEN

Sir,—I have been experimenting recently with what I believe to be an entirely new material for screens—paper coated with the apparently luminous surface used on "Day-Glo" posters. Sheets of this paper are available in a variety of colours but I have found that yellow gives the best results, the image having a tonal value not to be seen with normal screens. I have not been able to obtain sheets with a white coating but feel that this may well have a luminosity superior to that of a beaded screen.

GREENFORD.

H. S. REES.

### UNICA FILMS

Sir,—The note in the Oct. issue was invaluable for it persuaded me to see the UNICA show. The show was worth going to—but for one film only, unless one happened to be a beekeeper. *Paris, Joli Souvenir*, by the Dutchman, P. de Groot, was everything a travel film should be and more, and well illustrated Mr. C. C. Thomas's opening remarks in his letter on travel films (Nov.). There is small wonder that we lost the day at Barcelona if morbid themes on suicide were the best we could offer. I hope I may have the pleasure of hearing the two Spanish amateurs should funds be forthcoming to arrange for their visit.

CHEAM.

S. H. SMITH.

"*Paris, Joli Souvenir*" is a joyous exception to the general run of UNICA prizewinning films, most of which have rather gloomy themes, a fact which has hitherto guided the BACCC's selection of the British entry. The visit here by two successful Spanish amateurs depends on finance being available. Mr. D. M. Elliot, this year's chairman of the BACCC, invites clubs to help contribute towards the expense of bringing them here for a public presentation and talk on their films. The B.F.L. has indicated its willingness to assist. Finance is always a problem. The two shows last month of the films from which the BACCC chose the 1951 British entry for UNICA were held to raise funds to permit of larger delegations being sent to future international congresses. Clubs presenting the Ten Best premieres generously help. This year the Manchester C.S. donated 20% of the proceeds of their show.

### HANDSHAKE FROM BRAZIL

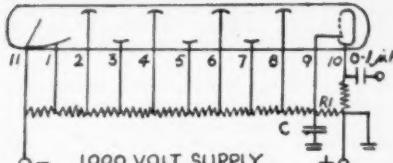
Sir,—I started with a 9.5mm. Pathé-Baby when I was 12, twenty years ago. Now I use a Paillard-Bolex H8. I have been trying out tape recorder synchronisation by means of a flexible cable and thought I was pioneering . . . until I found A.C.W. on the magazine stands here. It was thus that I discovered how much this technique has developed and how many people are working on it. I myself believe it to be better than magnetic track, especially for old films, for it is simpler to avoid projector noise during recording.

It is a pleasure to have A.C.W. every month. I think you have a lot of readers in Brazil because the issues always disappear too fast from the stands. I believe it is the best we can find on amateur movie-making. Please accept best wishes from your Brazilian reader and friend.

S. PAULO, BRAZIL. ABEL PEREIRA LEITE.

### ELECTRON MULTIPLIER

Sir,—I have toyed with the idea of using the 931A Photo Multiplier for sound reproduction and have therefore read Mr. Hannaford's articles with interest. I do, however, feel that I should point out one



modification that should be done to the multiplier circuit to give more gain.

The electrode 9 should be decoupled to earth with a suitable condenser; this prevents half the signal voltage being developed across resistor R1, giving an increase gain of 6 dB (x2 to non technical readers). The value of condenser depends upon the resistance value. If the resistor is 50K then a 2 Mfd. 200 volts working should be used to give the correct time-constant for the lower frequencies.

HIGH WYCOMBE, BUCKS.

P. M. LAY.

### SPICE SURGERY

Sir,—I have found that my knowledge of all aspects of cinematography has greatly improved since reading A.C.W. I still remember when I was ten (seven years ago), trying to mend a piece of torn film by getting my aunt to sew the jagged ends together. Now after three years saving I have bought a Kodak 8/46 projector and an 8/55 camera and am just starting to make a 15-minute film. Most of the ideas in this film have come from A.C.W.

WATFORD. R. NICHOLLS.

### AMATEUR STATUS

Sir,—For some months now I have been a ringside observer of the correspondence regarding professionals in the amateur cine movement. Some of it has been aimed, directly or indirectly, at me as script-writer of *Portrait of Wycombe*, and up till now I have been content to remain silent. But Mr. Williams of Uxbridge suggests "an embargo on professional scriptwriters acting in their professional capacity" (Oct.) and, seeing my hobby threatened, I must reluctantly step into the ring.

I could say that I am as yet unledged as a professional scriptwriter and make excuses for myself. But *qui s'excuse s'accuse*, and anyway I am of the school of thought supported by my friend and colleague Tony Rose that any professional in a group effort such as film-making has the right to assume amateur status if he cares to use his spare time for no financial gain in making films, even if his job on a production happens to be the one he knows best.

No one, I trust, would deny the right of

a well-established and wealthy film society, which can afford expensive sound, camera and lighting equipment, colour stock, and the time and means to make films in interesting locations away from their immediate locale, to compete on equal terms with an impecunious group of enthusiasts who must rely solely on ingenuity and the novelty of their ideas and who, unless they have more than the average share of talent, have little hope of success in competitions.

If this is acceptable to amateurs, surely any film production unit that can include among its members somebody a little more experienced than his fellows in any particular line may be allowed to draw upon the wealth of his knowledge to improve the quality of their film. Silk purses and sows' ears take on a new relationship seen in this light.

There is one other angle to be considered. I do not suppose Mr. Williams or others sharing his views would object to a distinguished novelist writing a brilliant story, a famous stills photographer bringing his art to the lighting, a West End theatrical producer directing, or an accomplished B.B.C. sound and recording engineer controlling a masterful sound track in an amateur film. All are 'professionals', but who is to say that they may not be even more successful at these 'amateur' activities than their cinema counterparts when faced with the limited resources of amateur film-making?

TOKENCHURCH,  
BUCKS.

CHRISTOPHER BARRY.

#### CINE SNAPSHOTTING

Sir.—In my experience, any casual reader of *A.C.W.* would get a very wrong impression of the amateur film movement. I personally know twelve amateur movie-makers. Nine use 8mm., two use 9.5mm., and one 16mm. None has ever attempted anything beyond animated snapshots and none has any desire to do so. Naturally, I don't expect you to run *A.C.W.* for these people; it would be very uninteresting if you did. But I do think it would be a good thing if it could be made clear that: (i) Nearly everyone uses 8mm. because they can't afford anything better; (ii) Nearly everyone would hate to waste an inch of film on anything but their families, friends and domestic backgrounds.

NORTON-ON-TEES.

W. STANNAGE.

#### FRIENDSHIP LINKS IN NON-FLAM

Sir.—In July *A.C.W.* Mr. Horace Sharpe, of Bridlington, asked for a piece of 17.5mm. film for his American friend. I promptly

sent him a piece, together with a letter to be forwarded to America. Imagine my surprise when I received a letter in reply from Chicago and found that the film specimen collector was an Isle of Wight man who had emigrated! We should both like to hear from anyone who is interested in specimens of unusual film gauges.

I have also made friends through *A.C.W.* with cine amateurs in Iceland and India. Other foreign correspondents are welcomed.  
6 CLARENCE ROAD, LESLIE W. JENNINGS.  
NEWPORT, I.O.W.

#### OCT. COVER

Sir.—Mr. Johns says (Oct.) that he gave a show at school, screening a 9.5mm. Chaplin to an audience of 300. I give big shows at my own school but should think myself lucky to get more than 40 people to such a presentation. To draw audiences of 300 this term I have had to book big, expensive sound films such as *Things to Come* and *The Wooden Horse*.

You have the best periodical on the market in *A.C.W.* but when going home by bus I had to hide the cover of the October issue to save myself embarrassment from the puzzled looks of the passengers. Please let us have better cover designs!

STOKE-ON-TRENT. D. L. MEYRICK.

A reader tells us that he is making a story film in which the *A.C.W.* badge plays a significant part. It seems to us that there might also be good material in a film called "The Bus Passenger Mystery". This is a mystery that really does baffle us.

#### NOV. COVER

Sir.—The November cover amused my cine friends and myself very much, but we feel that this is one case in which you should have explained the joke so that the uninitiated could also share it. It was only when I let one or two friends not very experienced in cine into the secret that I realised that there must be many others who would only see in the cover a bold, amusing but not particularly meaningful design.

LONDON, S.W.15. R. VAUGHAN.

It won't sound very amusing in print, but we gladly extend the inner circle of the elite by pointing out that, when he sees a picture of Guy Fawkes making a frame enlargement of a shot of the Houses of Parliament, the knowledgeable amateur remembers that the popular term for enlarging is 'blowing up'. Anarchist activities are so much less dangerous in film than in reality.

#### THREE CHEERS

Sir.—I would like to congratulate your artist for his *A.C.W.* November cover. I think it is one of the most original ideas I have ever seen. All the cover designs are obviously cleverly thought out and designed, but the latest really takes the biscuit.

And three cheers for Mr. Thomas's letter

on travel films! I have been wanting to express such an opinion for a long time. What is wrong with a travel film consisting of scenic shots—static or otherwise? Why must there be pre-planning (in fact, how can there be when the camera owner goes to places he has never seen before?), scripting and what have you?

A record of places seen, with a little artistic thought when recording them on film, the use of scissors afterwards, a subtitle here and there and behold!: a travel film. No sex, no murder, no violence, in fact no story, just pleasant scenes of places near and far which would delight the biggest percentage of any audience. Thank you, Mr. Thomas!

RUGBY.

F. SZEKELY.

#### INSINCERE PRAISE?

Sir,—I have noticed with interest the letters from champions of the travel film. Most of us can appreciate natural beauty and like to see it on the screen, but it is only too easy to allow one's pleasure in the subject matter of a film to blind one to its imperfections. In my (limited) experience you were quite right in pointing out that travel pictures need great care in the making. I have sat through many which could only be described as the film student's despair.

A badly made film on a subject the audience likes is more disappointing to them than a badly made film on an unfamiliar theme, and I for one just do not believe that an audience of friends are always being honest when they praise the average amateur travel opus.

LONDON, E.5.

D. J. ROBBINS.

#### WHY NOT SILENT VERSIONS?

Sir,—When a film is bought for sub-standard sound production (especially a foreign one with English subtitles) why can it not, at the same time, also be printed on silent stock? Would it not help to reduce the 'prohibitive costs' by reason of the fact that there would be a far greater number of hirers to help pay for the initial outlay?

LIVERPOOL, 9.

JOHN C. WESTON.

#### SAD STORY

Sir,—"It never rains, but what it pours" could literally be said of my recent holiday in Scotland. Of three films taken around Edinburgh and the Forth Bridge in between the showers, two got lost in the post when being returned by the processors. On the same day that I should have received these I went into the country to finish off the last few feet of the third film to get it processed, and some light-fingered person stole the camera, film and all. Can any Edinburgh 9.5mm. enthusiast oblige with a few odd shots, or shoot a film for me?

300 miles is a bit too far to travel to retake the shots myself.

Having bought my Pathé H in the halcyon days before the war at a fifth of the present price, I never bothered to keep its number, and all I can identify it by is a missing spring running direction knob. My folly may serve as a reminder to others to make a note of theirs.

11 BOROUGH CRESCENT, C. L. GITTINS.  
STOURBRIDGE, WORCS.

#### HOW DO THEY STAY PUT?

Sir,—We have for many months now seen illustrations and descriptions of readers' home-made prosceniums. By way of a change, may I suggest that we hear how readers support these prosceniums—and also screens. I refer to the portable types, of course.

One finds that on visits to friends' houses to give a show, one usually has to use the baby's high chair with a long board across it which is never level; or manipulate with the ironing board and a few books of different thicknesses!

CIRENCESTER.

G. HARE.

#### RALLYING ROUND

Sir,—Thank you very much for publishing my letter asking if anyone could identify a 9.5mm. library film I was anxious to trace. I have had many replies, each correspondent telling me that the film was called *The Mists of Error*, that it is a two-reeler (not three) with notched titles and was first issued 28 years ago.

On the evening of the day on which I purchased the copy of *A.C.W.* containing the letter I was seeing the film projected by an enthusiast who lives only four miles from me, and he has kindly allowed me to borrow it. Thank you, *A.C.W.* and 9.5mm. friends, for your help.

BURSLEDON.

RONALD E. SHARP.

#### "WESTERN FRIENDS"

Sir,—Can anyone tell me the title of the film from which the 9.5mm. short, *Western Friends* (30ft., No. 30185, released Nov. 1936) was cut? The short shows a boy in a check shirt fishing in a river. A character (apparently a tramp) approaches and is about to set about the boy when a young man hastens to the rescue and knocks the tramp into the water. The negative was imported from France and Pathé now have no record of it or of the original feature.

Congratulations on the November cover! I think it excellent.

HALTON, LEEDS.

GEOFFREY COOK.

Will Mr. H. D. Sanderson of Hull please send us his address? The badge sent to him has been returned by the Post Office.



THE AMATEUR  
16mm. AND S  
BEING SHOW  
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which the camer  
that he was o

It was the producer of a Stockholm film company who suggested that the 16mm. film I had taken of the Kon-Tiki expedition should be stretch-printed and blown up to 35mm. He did the editing and technical work but I was on hand to explain the chronological sequence, and I also wrote and delivered the commentary.

My idea in taking cameras and 8,000ft. of film with us was to get a pictorial record of how the balsa raft would behave at sea and of the problems to be expected on a drift voyage in the wake of the trade winds to the Pacific Islands. I looked for beauty in my shots, placing artistic effect above technical considerations, but with such shots as those of a giant whale so big and so close that, when it sidled under the raft, its head was visible on one side and its tail on the other, there was no time or opportunity for camera finesse!

#### Major Problems

The biggest problems were the rolling and pitching of the raft (which was only 12 ft. above sea level), the bright sun reflected on the water and the constant humidity. There was always dampness everywhere. The two cameras and film could never be left outside their chemically-treated waterproof bags. One camera, indeed, rusted halfway through the voyage, but the other saw me through nicely.

To get shots of, as well as from, the raft, we used a tiny rubber dinghy, and a great part of the film was taken from this, but before we learnt how quickly the raft pulled away from the dancing dinghy we almost met with disaster. Though my

comrades lowered the sails, they could not stop the raft's rapid progress. I had a horrible vision of being stranded in the middle of the ocean and felt as though I was sitting on a balloon with a lighted candle beneath it. I paddled frantically and made leeway and then after an agonising space of time I was thrown a rope and hauled to safety. That was one time when I didn't give a hang about my precious camera!

On several occasions when I was filming whales diving in the distance, they would





**R FILM OF THE FAMOUS VOYAGE, SHOT ON SUBSEQUENTLY BLOWN UP TO 35mm., IS NOW IN LONDON.** The photographs on these pages, regiments, vividly illustrate two of the many problems a man had to face : the cramped quarters and the fact by eighteen inches above the 'level' of a rolling sea.



## D 'KON-TIKI'

EYERDAHL

come right up beside the raft. With my eyes fixed to the viewfinder, all I could see would be a vast black hulk coming out of the water at me. More than once I could see right down into the smooth, shining spout-hole, and for a few desperate moments wondered if I should be sucked in. But there wasn't very far to run, anyhow, on board the raft, so I would keep on shooting and always the whale would dive quietly down under the logs.

With monsters big enough to smash your craft scratching their backs against your steering oar and unknown fishes flopping on the deck, there was ample opportunity for the cameraman to experience thrills and test his nerve. Particularly was this so when I tried to capture the atmosphere of a shipwreck in mid-Pacific.

Perhaps understandably enough, those shots (taken soon after the Kon-Tiki foundered on the coral reefs in the Pacific Islands, at the end of our voyage) were the ones I most enjoyed filming. We had all escaped safely from the wreck and I stood knee-deep in the water with the camera. It was the first time in 101 days and after 4,300 miles of sea travel that I could keep a level keel !



The highlights and the day-to-day routine of a voyage lasting 31 days are captured in 68 minutes of screen time. The film, released by R.K.O. Radio, is reviewed on page 786.



The 'cel' shown being peeled from the background carries the animated part of the frame. Each line in the stream is drawn progressively nearer in the other 'cels' to give the illusion of movement. The frame enlargement below shows the effect as it appears in the film.

## MAKING A COLOUR CARTOON

**JOHN DABORN**  
*describes the making of  
"The Millstream", one  
of the 1951 Ten Best.*

I had just completed my first cartoon film, a simple 60ft. black and white effort. The result fired me to produce another. This time I decided to paint the drawings, and to base the story on a gramophone record. From our modest collection of records I selected "The Watermill" which, although very old and tinny, had some definite musical effects and a constant change in mood and tempo. The opening obviously suggested a mill, then there was a mechanical noise—cogs and wheels—and then . . . I had started.

I couldn't wait to draw up a complete script, and it wasn't long before the first scenes were drawn and animated. When further inspiration was needed I played the record again, and in this way a small mouse made his appearance. He is rudely interrupted from his sleep by flour sacks falling all around him. Two narrowly miss him and he takes refuge in an old tin can. He looks out to see if the way is clear, and another two sacks promptly land on the tin, trapping him. A moving form inside one of the sacks works its way to the top, and appears covered in flour.

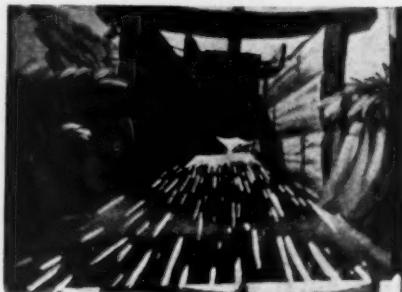
### *First Trial on 9.5mm.*

These scenes were filmed in 9.5mm. monochrome. When I projected them I was sadly disappointed for they seemed to end too quickly, so I decided to forget all about synchronisation and give myself full freedom for the rest of the film, while still relying on the record for inspiration. Unfortunately, no inspiration came. After

the opening, the mood of the music became calm and peaceful, gradually building up to a climax. I would have a duck swimming down millstream . . . Yes, good! But I couldn't think of any thrilling action to follow.

I mentioned my problem to a friend at the art school. He was an excitable individual and burst into a torrent of words: "You've got a drake swimming down the stream. He comes to a great waterfall and hurtles to the bottom. He loses consciousness and is swept by the current towards the sluice gate.

"A duck sees him and tears off to his rescue, darting in and out of the trees on the river bank in a neck and neck race to save him. Suddenly she sees a millstone, stops, and throws it out to him like a life belt and brings him in exhausted. He recovers and they live happily ever after." I took his joking very seriously, thanked



him—and that is the outline of the story as it stands to-day.

Nevertheless, the script is at fault. The mouse doesn't successfully link with the duck, although he looks out of a window at the mill after having been covered in flour, and we assume he watches the whole incident until the duck and the drake pass him at the end. The connection just isn't sufficiently apparent. At the time (January, 1949), however, I certainly wasn't worried. All I wanted to do was to make my drawings move. My chances then of filming the cartoon on 16mm. Kodachrome seemed very remote.

I used the orthodox cartoon technique of painting the characters in slightly varying positions on sheets of celluloid. One by one each sheet is placed on a static background and a single frame of film exposed. There are 26 backgrounds and about 2,000 'cels' altogether, not to mention the thousands of preliminary sketches and drawings on tracing paper.

#### **Enthusiasm Wins Through**

You may think it's an awful amount of work for a 100ft. film. Maybe it is, but once you work out a routine and have the enthusiasm to carry it through, it is astonishing how quickly the herculean task diminishes. The film took just over a year to make, but then I was slowed up by a very full time course at the art school, and at that time I had no one in the club who was able to help me with the art work.

The worst part of the financial problem was the cost of celluloid. I found the solution in using Cellophane wrapping paper for the greater part of the film, but even so I couldn't afford to cover the 10" x 8" backgrounds, so the 'cels' were cut just big enough to cover the area to be animated. The unfortunate result is that dark square patches hover about the screen.

*Frame enlargements from the Kodachrome cartoon, "The Millstream".*



To overcome this in later productions we have greatly reduced our picture size, and improved the standard of finish. Where there were repeat actions, celluloid had to be used, as there is excessive wear and tear on the registration holes.

What paint should be used? After a few experiments, aeroplane dope was found to be the best. It does not easily crack or flake off the 'cel' and is very economical.

When a panorama was required, the background was drawn on a long strip of paper and allowed to slide between locating drawing pins on the animation table. For example, where the duck runs in and out of the trees on the river bank, it was drawn 'running on the spot', and the background was moved past behind her. When she passed behind a tree, a part of her was omitted, and the tree showed through the 'cel'.

To ensure registration and consistent speed of panorama, a scale was marked off in frame numbers along the edge of the background, and the reading was taken from a fixed point on the animation table. The character drawings frame numbered and registered to each other by pegs—were drawn on tracing paper with the background underneath as a guide, prior to being transferred to celluloid.





My 9.5mm. Dekko camera had a fixed focus lens, and in order to obtain the correct focus, a graph was worked out to show how many turns the lens had to be unscrewed from the body for any given distance. The basis of our animation table was an inverted kitchen table, which served the purpose quite well.

All the filming done, the 'cels' were stored away with a sheet of newspaper between each to prevent them sticking to each other and to keep them flat. But I cherished the idea of re-filming the drawings in colour, and last year with a new animation table and the Ashley Film Unit able to help finance the project, I began probing around for a 16mm. camera.

I wrote to the late Kingston C.C. and the Chairman kindly lent us a Kodak 'B' doctored to take single frames. It was duly lined up on our animation table and the 'cels' unearthed. Then the snags cropped up. The registration holes no longer fitted the pegs, for most of the Cellophane sheets had shrunk. Some were badly buckled, and however one placed the lights, light flashes were unavoidable.

By fiddling, compromising and juggling, we plodded our way through 50ft. of Kodachrome (half the film) and sent it for

processing to see if all was going well. The titles were perfect, but we must have lost the loop directly the single frame animation started for all that came back was a streaky blur of colour. However, at least the titles were successful. We decided to have another go.

This time we borrowed a Victor 4 from a member of the Kingston C.C., and a letter to the A.C.W. Enquiry Bureau gave us the exposure allowance for setting the camera at 8 f.p.s. and giving a quick release of the exposure button. Laboriously we ploughed through the first 2,000 exposures again. The result was fine, and gave us great encouragement.

#### **Exposure C calamity**

Eagerly we began on the second half. We were presented with some outdated stock, and gave a third of a stop more exposure to it than the exposure meter said, but for some peculiar reason the film was grossly overexposed. There was nothing else for it but to reshoot. Members took turns at the work to relieve the monotony, but tempers were becoming very short, particularly when the more complicated sequences had to be filmed without the aid of registration marks.

But at last the second half was finished—and we screened the results of our labours. You can imagine our dismay when we saw that the processed film had a strong blue tinge. But there was nothing we could do about it. We had learnt the hard way the importance of using colour stock of the same batch and sending the whole lot for processing at the same time—a counsel of perfection it is difficult to follow when the film is so hard to come by.

#### **Economical on Stock**

Cartoon films are very economical on film, since each frame represents several hours' work, and is planned long before the film is shot. The expense for such a film as *The Millstream* lies in the celluloid, but with ingenuity there are many ways of reducing the cost. Photofloods need to have series/parallel switching or they will present quite a bill as well.

The finished film, when viewed for the first time on the screen, gives the creator a far greater sense of satisfaction than can any live-action film he may make. He has complete control over the slightest movement of his 'actor', no set he desires is impossible. He is limited only by the extent of his imagination.

AT YOUR CINEMA

## LONE WORKER CHARLIE

By LESLIE WOOD

**O**f all lone workers, Charles Chaplin is the loneliest. His aptly named *Limelight*, in which that commodity is directed mainly at himself, reveals, not with the happiest results, what happens when a comic fulfils his ambition and, single-handed, stars as Hamlet. Chaplin here produces, directs, writes and composes (including a concerto), as well as evolving a ballet and supplying the words and music of three comic songs!

The result is far too much a one-man show. Team work would have resulted in a better picture. The amateur—and Chaplin, in the film, says: "We are all amateurs; life isn't long enough for us to become professionals"—can learn from it the unwisdom which can sometimes attend not sharing tasks in film making.

### *Not the Old-Style Chaplin*

*Limelight* is not old-style Chaplin but a plodding, dramatic novelette with no changes of directorial pace. Possibly because its creator lived with it for two-and-a-half years, it seldom springs warmly to life—a warning of the danger of allowing one mind to become so identified with a production that it no longer appears spontaneous.

He plays a passé music hall luminary of London in World War I. Rescuing waif Claire Bloom, ballet student, from a suicide attempt, he inspires her to become a star, while her devotion to him prompts him to try to stage a come-back. At first failing, at a benefit performance which she engineers for him, he performs at his funniest. While she happily goes on to dance as never before, he dies contentedly in the wings.

Gone are the baggy trousers and bowler. Instead we have the dapper, philosophising artiste, coy, sunny, and sozzled by turns. The trouble is that director Chaplin keeps peeking through actor Chaplin as he plays, as though watching his own performance.

The scripting is arch, wordy, and *too* little a movie. We are not allowed to take it as read at the outset that he is "getting the bird" on the halls. We have to endure his acts in their entirety. And note what happens when the one-man studio relies on memory instead of research to recreate a bygone era.

Chaplin left this country in 1913. He sets *Limelight* in 1917. He acknowledges that there is a war on, for his son Sydney, playing the role of a young composer who is also a contender for the heroine's hand, gets conscripted. But this is no war-time London. The streets are brightly lit by unmasked lamp-posts. No searchlights finger the sky. No Zeppelins or Taubs drone above.

There is not a soldier to be seen at the old Empire Music Hall. Bacon and eggs are ordered by the plateful, no restaurant demanding coupons, and the toper buys drinks when he is flush as though the rigidly-enforced No Treating Order did not



Calvero, London music hall comedian (Charles Chaplin), reminiscences with his friend, Claudio (Stanley Kent), in the bar of the Queen's Head—A scene from "Limelight".

exist. This is a vaguely-remembered London seen through the rosee mists of time by one separated from realities by the enforced insularity of film status.

Karl Strauss, director of photography, lights his sets unimaginatively. Only once does a brilliant angle appear—at the Empire Music Hall in Leicester Square. A scene is being changed, and we look down from the side to the set being struck. The make-believe world disintegrates below us, walls running away, props scooting off, skies jerking upwards. If only there were more cinematic moments like this!



Terry (Claire Bloom), brilliant young dancer, confides her plans for the future to Calvero.

Claire Bloom acts sweetly the improbable rôle of a young girl in love with a fatherly man, but her part has little depth. She is the naïve waif of every Chaplin film since *The Circus*.

As evidence that a lone worker can overdo loneliness, note what happens when Chaplin teams with Buster Keaton for his benefit performance sequence. Their piano overflows with a candyfloss of internal wires, Chaplin's fiddle gets trodden on, all the music slides off the music rack like a waterfall, and then, to Keaton's solemn interest, Chaplin's right foot mysteriously disappears up his trouser leg.

He gets it back, but it does it again. He hobbles about. Keaton grows more and more interested but never concerned.

Between them, they bring down two houses, that in the music hall, the other the actual cinema.

Our second film is a six man effort, the amateur-made 16mm. production *Kon-Tiki*. In 1947, you will recall, six young men set out to cross the Pacific on a raft of balsa tree trunks. Their leader, Thor Heyerdahl, Norwegian scientist, wanted to prove his theory that the Polynesian Islands were originally populated by South Americans who crossed the ocean in similar elementary craft 1,500 years ago by following the drift of the currents and prevailing winds.

#### Remarkable Thrills

The journey lasted 101 days. The film, lasting 68 minutes, and covering a journey of 4,300 nautical miles, won an Academy Award. It is a straight-forward factual account, and hangs together pretty well, though some portions were lost by sea damage.

Strangely enough, though the picture is absorbing, it is not exciting in the physical sense. Yet it has its own remarkable thrills, such as the encounter with sharks, and the helpless gliding of the raft past the first land sighted. Even that first sighting, the long, low smudge on the horizon after one hundred days at sea, has a thrill all its own. And the bleak pictures of the raft at its journey's end being pulverised on the reef of an uninhabited island have decided impact.

There is little matching between shots, none between sequences, and the panning (need I say it?) is often too fast and nearly always jerky. Scratches on the original negative could not be entirely eliminated on the 35mm. release prints. Nevertheless, this is an inspiring piece of work.

#### Triumph of Team Work

Each of the six amateur sailors took a hand at filming. The result shows what team work can achieve under even the most unpromising conditions, provided the team choose something unhampered to shoot; *Kon-Tiki* is, and probably will remain, unique in this respect. But those who film the ordinary can lift a picture right out of the rut if only they display originality.

Take a look at *Sudden Fear* Joan Crawford's first venture as an independent after being so long with Metro and Warners. The story is a gripping melodrama with, of course, a nice juicy part for Miss Crawford herself. She is a successful playwright who marries her leading actor only to discover that his every word and caress is a lie and that he and his real love (Gloria Grahame)

are planning to murder her for her money.

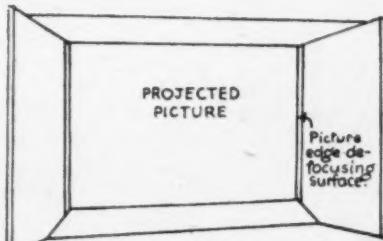
There are lots of twists and turnabouts from this initial premise. What really picks this picture up is a sequence near the end in which Joan, unable to obtain police protection because she has accidentally destroyed the only real bit of evidence, decides to save herself by killing her husband and his mistress before they can act.

She evolves a plot. The details do not matter. But here is a filmic impasse. How to tell the audience in advance of her intentions? Talk to herself aloud? No, that's unreal. Narrate it? No, that's words, not pictures. A flash-forward to show what is to happen? Not bad, but suppose the audience gets confused and thinks that what she is *planning* to happen is actually happening?

Director David Miller and screenplay writers Lenore Coffee and Robert Smith solve it thus: Crawford, being a playwright, writes down her plot, and we glimpse such items as "11 p.m. Leave house" and "11.10 p.m. Hide in Irene's garage." We lap dissolve into pictures of Crawford leaving the house and entering the garage. Over them is superimposed her face in big close-up, her eyes watching her plot in operation. On the sound track is the steady ticking of a clock, marking off the minutes of her schedule for murder.



Camera angle and low key lighting powerfully create tension in this scene from "Sudden Fear", featuring Joan Crawford.



RCA Synchro screen which 'projects' the picture into the audience through reflection from the panels.

## NEW SCREEN EXPERIMENTS IN PUBLIC CINEMAS

This being the season of ye yule log or, anyway, the patent all-night burning grate, let's gather round and reminisce a little—no farther back, in fact, than last year, when I wrote a piece here suggesting amateurs might like to experiment with something other than the conventional black-bordered screen, or in showing two or three pictures at once on screens lined up side by side. Neither idea originated with me, as I made clear. All the same, I had to duck bits from some readers' rockerries.

Derivations of these ideas are, however, now being experimented with by the commercial cinema, and one has caused such a sensation at the Broadway Theatre in New York that its tentative eight weeks programme of shorts has had to be doubled to sixteen weeks, at a top admission price of 17s. 6d.

### No Harsh Contrasts

A non-black border screen, called the Synchro screen, has been installed at The Queen's Cinema in London's Bayswater. It obviates the "framed picture hung on a wall" effect, resting the eyes because there is no harsh contrast between brightly lit surface and non-reflecting black. The screen is surrounded by plain, tilted wings and borders which reflect slightly the light from the screen.

These panels, of the same material as the screen but of an off-white colour, and set a short distance in front of it, are so placed that the edge of the film image just strikes them.

From the front, the picture seems to go off focus at its edges, and because the panels reflect in slight measure the brilliance

of the screen, the effect is of a picture which, crystal clear in the main, is spread out into a subtended and shadowy form over an area almost as big again as the actual screen itself.

#### All Very Real

This gives an intriguing sense of reality, the audience getting the impression that they are surrounded by the action depicted. The word 'stereoscopic' has been used in connection with this system, but the result is scarcely that of true stereoscopy. For something much nearer to that we have to turn to The Broadway, where six hundred stalls have been sacrificed to make room for a cyclorama type screen some 65ft. wide. On to this three films, shot on three cameras, are projected simultaneously by three projectors.

The screen consists of 1,100 vertical strips of tape. The projector on the left hits the righthand side of the tapes. The middle projector hits them full front, the righthand projector on their left side.

According to reports, the tapes tend to show a vertical shadow line between the frontal view and the images at each side, but an effect of stereoscopy is obtained, for the image has the appearance of being three dimensional. More than that, the curved screen embraces the audience, giving them the feeling of being surrounded by the action.

#### Shall We See It, Too?

The shorts shown include a bull fight, with the audience seemingly well in the danger area, and an impressive trip by plane over America. A choir marches from a cathedral setting down the gangway, with stereophonic sound (which we met at the Telecinema at South Bank) giving the illusion of their voices advancing with them as they go.

The invention is credited to Fred Waller, who developed it during the late War to train aerial gunners. Latest reports are that Sir Alexander Korda is nibbling at the rights for this country. So in wishing you a Happy Christmas, it seems appropriate to suggest that, if you want a truly cinematic New Year, it might be as well to send a piece of paper up the chimney hinting that two more cameras and a couple more projectors look like being indispensable!

L.W.

#### Packing a Punch Into Your Films

The fourth and concluding article in our series on dramatic methods of film production is unavoidably held over from this issue, but will appear in our January, 1953, issue, on sale Dec. 15th, price one shilling as usual.



#### Dual-Gauge Trouble

Yes! I will shock the purists among you by admitting that my projector has been converted to dual-gauge. Why not? Two libraries are better than one. Besides, my friends are still my friends, even if they choose to use twice as many perforations as I do.

Some kinds of double-purpose machine do neither job as efficiently as specialised apparatus. That is why the various attempts at combined camera-projectors have never met with much success. But you have only to look at a good dual-gauge projector to see how beautifully 9.5mm. and 16mm. can work together.

When the gate channel is recessed to clear the 10mm.-wide picture of the 16mm. film, for example, the 9.5mm. film runs nicely in the recess. Then although the claws engaging the 9.5mm. perforations must be nearer the shuttle pivot than the claws for 16mm., this is just what is needed because the pitch of 9.5mm. perforations is a little less than that of 16mm. Finally, the gate for 16mm. is necessarily nearer the condenser and so in a broader part of the light cone than the slightly smaller 9.5mm. gate.

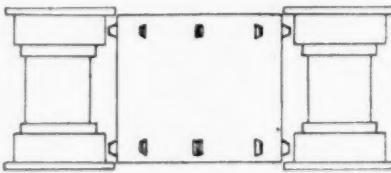


Fig. 1

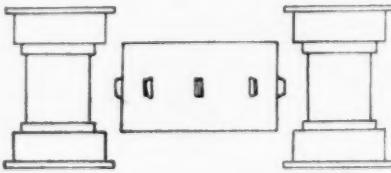


Fig. 2

There are, in fact, only two slight snags. The reel centres are quite different and the guide rollers no longer hold the film tightly on the 9.5mm. sprockets. Fig. 1 shows how the 16mm. sprocket works with idlers which can serve for both gauges because they are recessed in the same way as the gate channel. You will notice that the guide rollers can be set so close to the sprocket teeth that the film has no chance to ride off them.

Compare this with Fig. 2 which shows the guide rollers in the same position as before, but the sprocket changed to 9.5mm. You can see that, unless there is sufficient force acting on the film to make it sit snugly into the dual-gauge guide roller, there is a tendency for it to wander sideways, fail to engage the sprocket teeth and so cause loss of loop. Tension alone is not enough; the film must curve round the first guide roller as it approaches the sprocket.

#### Trouble with Splices

At the beginning of a 9.5mm. reel, the film on my projector barely touches the first guide roller and the film path is in effect as shown in Fig. 3. Consequently, since its conversion to dual-gauge, I have had trouble with my projector when showing 9.5mm. films having any but perfect splices or carried on reels running the slightest bit out of true.

One dual-gauge machine guards against this danger by using cheek plates on the 9.5mm. sprockets so that the film cannot wander sideways. I shall one day cure my trouble by raising the centre of the first

*At the beginning of a 9.5mm. reel, the film barely touches the first guide roller and traces the path shown here.*

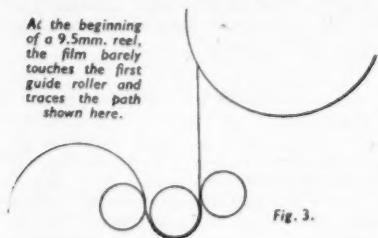


Fig. 3.

*Instead of feeding from the back of the spool, the film now comes off at the front and really sits where it belongs.*

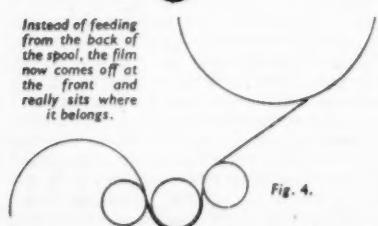


Fig. 4.



Rochdale & District C.S. take no chances with the mechanics of camerawork—they use tripod and exposure meter. They are here seen taking a shot for "Passport to Paradise".

guide roller. In the meanwhile, I have got round the difficulty by re-spooling all my films emulsion out. Instead of feeding from the back of the spool, the film now comes off at the front, as in Fig. 4, and really sits where it belongs.

#### What Shape Should a Projector Be?

While we are discussing dual-gauge projectors, it is worth remarking that there is no dual-gauge projector available with take-up reel at the back. For the chap who wants to project through a hole in a wall, booth or blimp, the "Gem-shaped" projector is undoubtedly an advantage. But with the growing popularity both of sound and of 900ft. spools, he is having to put his projector further and further from the porthole because the take-up is at the front.

Very often, too, the take-up reel is intended to overhang the table on which it stands. I feel that this is a retrograde step, as usually it invites trouble from the clumsier members of the audience who have a genius for getting mixed up with it in the dark. If you move your projector to relative safety behind a wall or booth, you have to stand it on a box so that the reel will clear a bench or cabinet standing against the wall.

### *Red Face*

No, nothing to do with colour film. I had 3 x 30 ft. reloads back from processing recently and found that one was unexposed, one double-exposed and only one as it should be. Evidently I muddled the reloads in the dark and put one through the camera twice. Result: 30ft. of good film, 30ft. of scrap, 30ft. of black leader and 3 days of black looks from the family.

In future I shall seal each 30ft. of exposed film with Sellotape immediately after wrapping it up, then I shall not have a repetition of this catastrophe.

### *Squaring the Circle*

Talking of sealing, every time I seal up a tin of reloads for despatch to the processing station, I curse the round tins they are packed in. How much easier it is to pack up a square tin or carton! The films return from processing in square cartons placed end to end in a rectangular package, so the manufacturers are evidently alive to the awkwardness of the cylindrical package.

When I discussed this curious anomaly with a friend, he advanced an ingenious theory to explain it. The cylindrical tin, he said, will not go through a letter box, so you must take it to a post office and hand it over the counter. This means you cannot post it without the correct number of stamps on it and so the processing station does not have to worry about paying and collecting excess postage charges.

A clever idea, but a cubic tin would still be too big to go in the letter box, so why not use one?

### *Looking Ahead*

Now is the time to give the projector a thorough examination. It is nice feeling to have cleaned up your machine until it looks just like new. You feel better still if you have attended to all the hidden points so that it behaves like new as well.

Besides going round all the usual oiling points, it is a good plan to wipe all the old grease and dirt out of the claw cam system and apply new clean lubricant—not too much or it may splash through the claw slot and end up in the centre of the film. Look at the claws carefully. They tend to accumulate corns of emulsion near the roots which should be cautiously removed with the scraper end of a gate-cleaning brush.

The film channel you should in any case examine at frequent intervals for similar corns, so no special treatment is required here. However, you should look at the "other side" of the gate masks, too.

Sometimes oil gets splashed or smeared on to these surfaces, making it easy for hairs to cling and protrude into the gate.

The optics are particularly important. The lenses and mirror can be cleaned with a well-washed cotton handkerchief, but the lamp envelope may require a little more vigorous treatment. It can be washed in warm soapy water provided it is well rinsed and dried afterwards and provided you do not soak the cap in the water. Internal blackening of the glass cannot, of course, be removed, but you can remove burnt-on dust and grease on the outside (taking care not to leave finger-marks on the important parts, fore and aft). When all the bits are replaced re-align the optics carefully.

### *Fault Finding*

Examine the film transit system carefully for incipient trouble. Put a spot of oil on the pivots of brake-arms and the bearings of guide rollers, subsequently removing any oil which may have strayed on to the surface which makes contact with the film. Watch the projector in action and look for points which threaten trouble later.

For instance, you may think that the brake-shoe on your Ace threatens to scratch the emulsion of film passing over the roller below. A piece of valve rubber or a few turns of Sellotape put round the offending part will remove the danger. Take a look at the take-up belt to see that it is working smoothly. If it slips in jerks, wipe it with an oily rag.

When you have cleaned all the external surfaces in the usual way, a wipe down with another rag, just slightly oily, will give the paintwork and bright parts a pristine gloss which will also inhibit rusting.

### *A Happy Christmas*

Before I splice "The End" on this month's reel, I want to send my good wishes to all cine enthusiasts wherever they may be. I will not address myself to nine-fivers alone, for I have had enquiries from users of other gauges who watch this reel also. To all of you, side-, centre- and double-sprocket fans, I wish a Very Happy Christmas with ne'er a loop lost nor a frame out of frame.

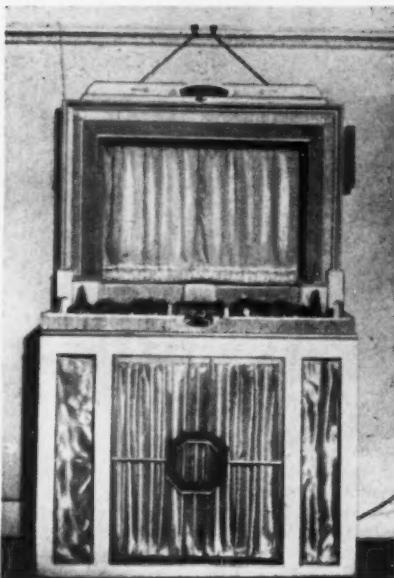
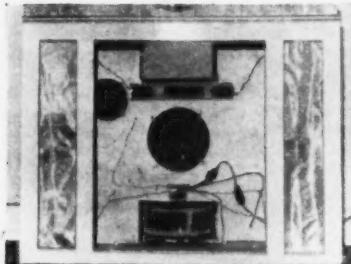
Your Christmas will be happier if you book your films for hire in time to get the ones you want. So may I suggest that if you have not yet booked them, you have no time to lose. And everyone will be happy if only everyone handles his library films as something more precious than the best of his own. Good Shooting, Good Screening and Good Luck!

# BUILDING A HOME CINEMA

## IS GOOD FUN

By S. A. BREAM

Right : Fig. 1, the proscenium complete ; below : Fig. 2,  
the "sound stage" behind the panel.



Four years ago I ran an hour-long silent film show with a second-hand 9.5mm. Bingoscope for my youngest daughter's birthday. It was my introduction to home movies, and the hobby has taken up all my spare time ever since. I modified the Bingoscope to take super reels and, with a sheet of white pasteboard as a screen and my radiogram for accompaniments, ran a series of home shows that were very well received.

I was not entirely satisfied, though, and decided that I required something better. My financial resources were somewhat limited but I was fortunate enough to obtain a second-hand 200B 9.5mm. projector complete with Sofil sound conversion (3½ watts output) at a ridiculous price. It gave excellent results for a while but eventually the quality fell off.

### Complete Overhaul

A good friend, experienced in radio technique, came to my aid and overhauled the entire equipment, fitting a redesigned amplifier with 4½ watts output and a brand new projector motor with re-arranged wiring. The performance was quite up to that available from 16mm., and my 8-inch speaker mounted on a small baffle adequately handled loads up to full volume.

With the mechanical problems solved I set

to work in earnest on the proscenium shown in Fig. 1. Most of it was built from scrap materials. The top half is identical with an ordinary picture frame but is fitted with an inverted V-sectioned awning to give the illusion of depth. It houses three strings of coloured fairy-lights, one at each side and one along the base. The screen, 43in. x 39in., is made from balloon fabric stretched over a large plywood panel. The masking is black adhesive linen.

### Corrugated Cardboard Basis

Most of the superstructure and the decorative panels consists of corrugated cardboard strips held on by half-round wood mouldings. The curtains (made by my mother) are operated by a 24-volt reversing motor fitted at the right hand side of the proscenium.

Fig. 2 is a close-up view of the "sound stage" which is a separate unit shaped something like a fire guard. It houses a 4ft. square by ¾in. thick multi-plywood baffle on which are mounted my original 8in. speaker (now used only for incidental music and announcements) and a 12in. Rola speaker reserved exclusively for sound-track reproduction. Other strings of coloured lights are positioned to each side and at the top of the baffle, while two 40-watt lamps—over which a vari-coloured celluloid device

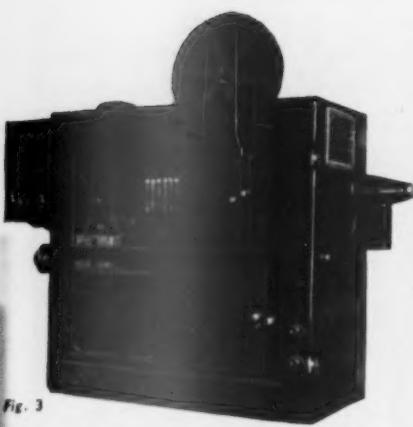


Fig. 3

(like an upturned cake tin) slowly revolves—are installed in the base. The drive, for the time being, is by an ex-R.A.F. signal generator motor-unit.

Semi-transparent rayon material behind the fretted grill and side panels of the stage provide ample light and sound filtering. To disguise the bare top, identically-modelled panoramas depicting Swiss alpine scenes, complete with lead animals and characters, are placed on either side of the organ, which is raised and lowered by a hand winch pending the fitting of a motor.

The colour scheme (a light cream base with gold painted outlines on the screen surround, awning, and fretted grills) tones with that of the room. The nameplate at the top is in yellow and red letters on a sea green background, which is also the colour of the "O" symbol on the grill beneath.

Scrap materials were also used to make the projector blimp case (shown in Figs. 3 and 4) which is covered with black imitation leathercloth paper. Access to both projector and amplifier is through the metal sliding

doors on the right hand side and the hinged flap. The Cineflash still projector is used for projecting announcements in the intervals.

The control box at the rear of the blimp case (it can be seen in Fig. 4) contains 110-volt and 24-volt transformers (the original wire-wound resistance for the projector having been dispensed with). The switching system installed by my expert friend permits finger-tip manipulation of the controls. The dimmer for the screen and stage lights is a rotary type of R.A.F. switch fitted at the base of the box.

An illuminated "Exit" sign over the door provides sufficient emergency lighting during shows, and adds a little more professional 'atmosphere' to the proceedings. My shows—main feature and supporting shorts—usually run for 2½ - 3 hours.

As I really have no need to tell you, I'm one of those enthusiasts who wants "prosceniums at any price," not only because of the pleasure to be had in building them, but because my audiences leave no room for doubt that they appreciate showmanship.

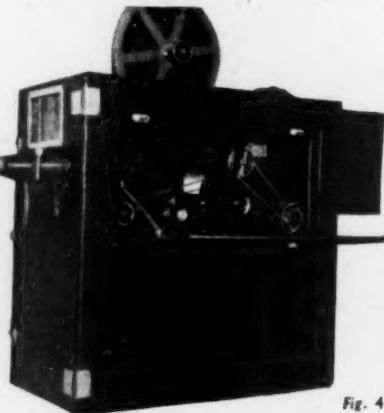


Fig. 4

### Projector Duet

An amateur cine society (the Chorley C.S.) and the British Film Institute were both faced recently with the necessity of showing 16mm. against 35mm. Chorley C.S. had made a 16mm. record of a charity carnival at the request of the manager of a local cinema who is also a member of the club. A still showing the posters they prepared appears on page 803. The posters were used as titles which they filmed on the stage of the cinema, using the stage lights and two photofoths in the footlights for fading in and out.

For projection they removed the back of a Ditmar Dual, fixed a glass container filled with water behind the gate, on to which they directed a stream of air from a vacuum cleaner, and then shone the light from a carbon arc spot through glass and film.

A number of film classics which are to be screened

at the National Film Theatre, South Bank, are incomplete due to deterioration or damage to some of the 35mm. reels. 16mm. prints have been made of the damaged reels, and a G.B.-B. & H. 609 16mm. arc projector set up alongside the 16mm. machine.

So on your next visit to the cinema you may see reels 1 and 3 of a film screened on 35mm. and reels 2 and 4 on 16mm. Great care has been taken in the matching to ensure that the audience will not be aware of the changeover.

### Venice International Film Festival

One of the 1950 Ten Best, F. C. Gradwell's *Paradise Cove*, was the only film among the small British entry to gain an award—a number of rolls of film—at the Venice International Film Festival. The Festival is a showpiece for professional films, entries from amateurs being invited this year for the first time.

## ODD SHOTS

**EDGE FOGGING.** A correspondent has drawn my attention to the large amount of edge fogging that seems to occur on processed 16mm. and 8mm. film these days. He says that it is almost the usual thing for rushes shown at his club to be marred by edge fog at the beginning and end of a roll, yet such fogging was not nearly so prevalent before the war.

Nowadays he finds that, if he does not load his camera indoors or almost entirely enveloped by a coat, he is inviting trouble, and goes so far as to suggest that the term 'daylight loading' is no longer fully justified. He thinks, too, that the greatly increased sensitivity of modern film stock has made the tight fit between film and spool cheek insufficient to prevent light strike.

I have some personal knowledge of the difficulty of avoiding edge fog without taking precautions which did not at one time seem to be necessary, but have an open mind as to the real cause of the bother. It would be interesting to have the views of seasoned workers and to know whether they consider the trouble more prevalent than formerly.

**PARALLAX FINDERS.** We all know that when we approach fairly close to a subject, the film in the camera gate and the user's eye behind the finder do not see quite the same thing owing to parallax error. The other day we were discussing the various forms of viewfinder incorporating parallax correction, from the engraved limit line giving only a most approximate indication on the simpler forms of camera, to the more elaborate versions with rotating eyepieces with helical slots, completely swinging finder bodies and so on.

And there came to my mind an idea which I have not yet had the time to try,

Astral C.C. sensibly made their successful presentation of the Ten Best on occasion for publicising club activities. A display of equipment and a varied selection of production stills introduced the audience to some of the many aspects of amateur filming.

By GEORGE H. SEWELL, F.R.P.S.

but which might be attractive to readers happily infected with the Verney virus. If the body of the finder was pivoted at its front end, and you put a rear sight and foresight on the camera in line with the axis of the taking lens, and a similar pair of sights on the swinging finder, you could aim both camera lens and finder at the same detail of the subject in the centre of the camera field. In this way you would automatically allow for parallax without the necessity for engraved distance scales on the finder. Should you try out the idea, please let me know how you get on with it.

**DELAYED ACTION.** A colleague has recently fitted an antinous release to his camera and has found it most useful. You know the sort of thing (it's more often used by the still cameraman): a Bowden type wire is operated by a plunger so that the shutter can be released without the body of the camera being moved.

My friend's enthusiasm for the device is explained by the fact he has equipped the release with a delayed action gadget (also of the type supplied for still cameras) so that when he is taking holiday and family pictures, he has time to get into them





Sydenham Film Unit are shooting scenes in colour from "Twelfth Night". They are fortunate in their actors (the local Festival Players) and location (the grounds of a country hospital), but even so a wary eye had to be kept on the viewfinder to avoid including television aerials and corners of modern buildings. Tape accompaniment certainly seems to be called for with a subject of this kind.

before the camera starts." Another friend told me of a cinematographer, doing small-scale work, who uses a very long length of Bowden-type cable and a foot-lever to control the camera release in order to have both hands free to manipulate the subject.

**INTERPRETING THE READING.** I was watching some skilled cameramen making exposure tests the other day. Using the same lighting set-up and subject, they took readings in three different ways: directly with an S.E.I. meter, from the reflection from an artificial mid-tone placed on the subject (Weston meter used), and from the incident light (Weston and Invercone). The meters were in good order and had been in daily use.

The readings they gave were, respectively, f/3.1, f/4 and f/2.8. But the variations caused no dismay. All the cameramen turn out first-class results because they interpret their readings. They know too much to rely on them slavishly.

**LATENSIFICATION.** I was interested to see the reprint of Paul Ribaud's paper on latensification in the B.K.S. journal. Latensification is the intensification of the latent image after exposure and immediately before processing by exposing the already exposed film to a very feeble, uniform light for about 20 minutes.

The method was first used in the cinema studios by Paramount in 1946—but for production stills taken with very short exposures during actual shooting. It was applied to cine negatives the following year and has since been widely used, particularly for location shots and night scenes.

As an example of what it will do, the West Point Cadets' dining hall, capable of seating 2,000 diners, which was seen in *Beyond Glory*, was filmed in ordinary daylight, aided only by the illumination from the candelabras, on a film of 64 Weston. And the Editor tells me that he has seen an amateur film taken at a dinner, the only illumination for which was supplied by the room lights. He hopes to publish details in due course.

Latensification enables the cameraman to stop down considerably to get extreme depth of focus without having to use vast amounts of light, a particularly helpful feature when scenes are played in front of a back-projected background which must be kept well behind the foreground lighting. But since it increases fog and lowers contrast in the absence of additional development in the negative stage, there will obviously be all sorts of headaches for the reversal film user who decides to have a go at it. Still, that's just the kind of challenge to which the experimenter responds.

**CORONATION FILM.** So the Federation of Cinematograph Societies are going ahead with their Coronation year film. They outline the scheme in their current Newsletter. I wish them luck—and a better response than I have had so far from A.C.W. readers. One correspondent tells me that he thoroughly applauds the idea and would like to join in, but wouldn't it all be rather a bother? Reminds me of the young man who wrote to his sweetheart vowing that he would go through fire and water for her, and added the postscript: "Don't expect me if it rains".

# CINE DATA

TO HELP YOU IN DAY-TO-DAY FILMING AND PROJECTION

A large proportion of the impressive-looking tables, charts and formulae available to the amateur has only a very limited practical value, but the data below will, we hope, prove of real assistance, for it has been compiled to provide basic information on those branches of cinematography about which you most frequently ask us.

## PROJECTION

Points to remember when setting up your equipment:

Check the electricity supply. "Universal" machines, sometimes designated "AC/DC", can be operated on either A.C. or D.C. mains but "A.C." machines and any equipment including a transformer can be run only on A.C. mains. Check that the voltage tapping corresponds with the power supply. It can vary from between 50 volts (private house supply) to 250 volts. Details of the type and voltage of the supply can be found on the identification plate of the mains meter.

Check that the mains circuit is adequate for the equipment you are using. This can be decided with the aid of the following formula:

$$A = \frac{W}{V}$$

where A is the current in amperes, W the wattage rating of the equipment and V the mains voltage. Most equipment does not take more than 5 amps from the mains and therefore can be run on an ordinary lighting circuit—but bear in mind that the circuit may be in use for other purposes which must also be taken into account. Wherever possible use the power circuit, and always do so when the equipment takes more than 5 amps. It is dangerous to insert heavier fuses than those recommended by the electricity authority for a particular circuit since

it leads to overheating of the wiring and the possibility of fire. There is also the point that your over-loaded circuit may be the cause of one of the authority's fuses blowing—which would be likely to have unpleasant repercussions.

The above formula is also useful for ascertaining the value of a resistance for dimming lamps, e.g., for proscenium lighting. But you need to refer to another formula as well. Based on Ohm's Law, it is helpful for calculating simple data:

$$A = \frac{V}{R}$$

where A is the current in amps, V the voltage and R the resistance in ohms.

For an effective dimmer you need a sliding resistance of rather more than twice the number of ohms in the circuit to be dimmed, and of a current rating equal to the maximum current in the circuit. Examples of practical values are:

Mains Voltage	Watts	Amps	Resistance in Ohms	Suggested Ohms	Dim'r Amps
30	.13		1770	4000	.1
45	.2		1150	3000	.2
60	.26		885	2000	.25
100	.43		535	1250	.5

If, however, you do not mind a distinct step between the most dim position and right off, you can reduce the values by a third.

## HOW BRIGHT SHOULD THE PICTURE BE?

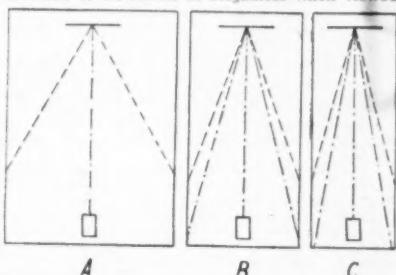
Picture brightness depends upon a number of factors—including the user's own taste. If your picture is not as bright as you would like it, check first that the optics are clean and correctly adjusted and that the output voltage of the transformer or resistance is correct. You can obtain a brighter picture by "over-volting", i.e., by setting your resistance or transformer for a lower input voltage than that of your mains, but this will drastically reduce lamp life.

It is generally accepted that a picture should be as bright as possible without losing highlight gradation. If your picture does not reach this standard, increase its brightness by reducing its size either by moving the projector closer to the screen, fitting lens of longer focal length or by changing the screen. It is only worthwhile in rare cases to fit a more powerful lamp. (The lamp capable of giving the best performance with the machine for which it was designed was decided when that machine was in the blue-print stage.)

The type of screen surface is an important factor in screen brightness. A matt white screen has a reflective value of about 70%; the values of silver and glass beaded surfaces are about 200% and 300% respectively. But a matt white screen reflects light fairly evenly over a large angle, whereas a

silver screen reflects it at an angle equal to that at which it reaches the screen. A glass beaded screen reflects light straight back to the projector regardless of the angle at which it reaches the screen.

Some screens are more suitable for certain shaped rooms than others—the matt white screen (A in diagram) is suitable for a wide room, and viewers can sit at any angle up to 30 degrees from the projection axis (a line from lens to centre of screen). The silver screen (B) is best used in a narrower room because of the fall-off in brightness when viewed



from the side of the room. The glass beaded screen (C) has an even narrower viewing angle, and is suitable only for long narrow rooms. The inner lines in the diagram enclose the area in which viewing conditions are most satisfactory.

The audience should not be seated outside the outer lines. The question of the best possible audience seating plan also involves the problem of perspective and viewing distance. For correct perspective, the image should be viewed at the same distance from the eye as the camera lens to

film plane distance. To take 16mm. as an example : the standard lin. camera lens produces a frame image 2/5in. wide which should be viewed from one inch away. The image will be enlarged when projected to 2 inches, and so should be viewed from a position 2 1/2 times distant. This is the basis of the rule that the audience should never be seated nearer to the screen than 2 1/2 times its width. Viewers nearer than this see an unacceptable widening of the perspective, but those farther away see hardly any distortion.

## TITLING

**S**tandard set-up : title card 9in. x 7in., lettering on which should not occupy more than the centre 7in. x 5in.; 8, 6 and 4 in letters are all suitable for this size card. Camera distance is measured from camera film plane to centre of title card. With standard set-up it is :

16mm. (lin. lens)	..	..	..	23in.
9.5mm. (lin. lens)	..	..	..	25 1/2in.
9.5mm. (20mm. lens)	..	..	..	21in.
8mm. (12.5mm. lens)	..	..	..	24in.

For other lens/film combinations use the formula : camera distance = lens focal length

title width projector mask width

With fixed focus lenses, or those that will not focus down to the required distance, supplementaries are required. Set the lens at infinity and place in front of it a supplementary of focal length equal to the distance from camera front to title card. Diameter of the supplementary must be at least as great as that of the front element of the camera lens. It should be mounted firmly, parallel to the film plane and as near the camera lens as possible.

**T**he lighting basis is two 100 watt pearl lamps in reflectors with matt or semi-matt surface, each directed slightly to its own side of the title card centre. The distance from lamp glass to card centre should be about 9in. Accurate measurement is not important but it is vital to be consistent and, for example, always to use the same two lamps, or new lamps.

With a camera speed of 16 f.p.s. and 27° Scheiner film, exposure is 1/5.6 for white letters on a black ground. Give half a stop less for black letters on white. With positive stock (don't use negative, it lacks contrast) the exposure is between 1/1.9 and 1/2.8.

The camera must be lined up accurately with the title card. Do this by pinning to the titling easel (which should measure about 12in. x 10in.) a sheet of newspaper covered with small print. Centre the camera approximately and mount it rigidly in the cradle in such a way that the identical mounting can always be reproduced. Expose a few frames. After processing, project them and note the limits of the newsprint shown on the screen. (Do not check other than by projection since the camera mask is always larger than the projector mask and, indeed, may not be central with it.) Mark the limits on the newsprint for future reference.

## MAGNETIC RECORDING

### Magnetic recording media :

1. Stainless steel wire, specially heat treated (dia. 0.004in.). Standard speed for wire : 24in./sec. Is still much used for industrial data recording, but has been largely superseded by tape.

2. Magnetic tape, a coating of finely divided iron oxide on a thin cellulose acetate base. Total thickness approx. 0.002in.; width 1in. A few recorders use paper based tape. Standard speeds of magnetic tape are : 30in./sec. (broadcast), 16in./sec. (professional), 7 1/2in./sec. (amateur cinematography and home recording), and 3in./sec. (dictation and speech only).

3. Perforated magnetic film, available in 18mm. and 35mm., is ordinary film base (0.005in. thick) perforated and then coated with magnetic iron oxide. This offers possibilities for shooting truly synchronised sound, but no suitable amateur apparatus has so far been marketed.

4. A "Stripe" of magnetic iron oxide is applied to a processed film, and a track recorded on the stripe. G.Bell & Howell and Danson announce stripe projectors for next year. The 16mm. stripe is normally applied to the sound track area of a dupe print made from the customer's edited original film.

The application of magnetic recording to amateur cinematography is in a state of rapid development, with positively synchronised systems such as sound stripe gradually superseding the semi-synchronised magnetic tape systems. But tape remains an essential step in progress towards truly synchronised amateur sound. One of the first tape recorders was the Scophony-Baird Soundmaster (now discontinued)

which drove the magnetic tape from the projector itself. A more elaborate synchronising system is employed in the Excel, which electrically synchronises a variable speed projector with a constant speed tape recorder.

Simplest method of achieving fairly close sync. between a tape recorder and a silent projector is to rely on the recorder running at constant speed, and manually adjust the projector to constant speed by means of a stroboscopic disc. Another arrangement uses a stroboscopic disc on the driving capstan of the recorder, and illuminates the disc with the projector beam. The projector speed is adjusted manually until the alternations of light provided by the cut-off shutter make the bars of the strobo disc appear to stand still. These methods do not, however, overcome the possibility of loss of synchronism due to stretching of the tape. Sound stripe offers a logical means of achieving sync., but does not seem to solve all problems of shooting synchronised sound.

## STROBOSCOPES

Projector speed can be checked by a stroboscope : a disc bearing a number of equal black and white segments, fitted to a revolving shaft and illuminated by a small lamp of mains frequency. If the projector is running at the correct speed, the disc will seem to be stationary ; if too quickly, it will appear to revolve forwards, and if too slowly, backwards. A suitable place for the disc is on the end of an 8 picture-per-revolution shaft.

100

No. of segments =

revs. per second,  
assuming the lamp to be run from 50 cycle A.C. mains.

## LAMPS

You will probably find that your projector lamp is rated at less than mains voltage. The reason for this is that, generally speaking, the lower the voltage the more compact the filament and hence the more efficient the use of the available light. The current is therefore "stepped down" to the voltage required by means of either a resistance or a transformer. A resistance which disposes of the excess current by heat dissipation is suitable for A.C./D.C. (Universal) machines but is wasteful of energy. A more economical method of stepping-down current is by means of a transformer, but transformers are suitable for A.C. equipment only.

The size of the projected picture for a given distance depends on the focal length of the projection lens. The shorter the focal length, the larger the picture. Hence you can change the picture size either by moving the projector or changing the lens. The following are details of the picture size that can be expected from lenses of different focal lengths for different throws:

**Lens-Picture Size**

Approx. size of screen	Distance in feet from projector lens to screen for given size of picture					
	1"	1"	1½"	2"	2½"	3"
8mm. : Focal length of lens						
24" x 18"	8	11	17	23	29	35
30" x 22"	11	14	22	29	36	43
40" x 30"	14	19	30	38	49	58
48" x 36"	17	23	35	48	58	69
52" x 39"	19	25	37	50	62	75
60" x 45"	22	29	43	58	72	87
9.5mm. silent Focal length of lens		32 mm.	1½"	2"	2½"	3"
24" x 18"	6	7	8	11	14	17
40" x 30"	9	12	14	19	24	29
4' x 3'	11	14	17	23	29	35
5' x 3½'	14	18	21	29	36	43
8' x 6"	23	28	34	46	57	70
10' x 7½"	29	36	43	57	72	86
16mm. : Focal length of lens	1"	1½"	2"	2½"	3"	4"
3' x 21'	8	12	16	20	23	32
5' x 3½'	13	20	26	33	39	53
6' x 4½'	16	23	31	39	47	63
8' x 6"	21	31	42	53	63	84
10' x 7½"	26	39	52	68	79	105
15' x 11½"	39	59	79	99	119	158

These are only approximate as projector masks vary and the lens focal lengths are in some cases not exact. The formula used is :

$$\text{Throw (ft.)} = \frac{\text{focal length of lens (in.)}}{\text{projector mask width (in.)}} \times \text{picture width (ft.)}$$

\* see "Standards".

Many projectors use lamps with specially designed "pre-focus" caps, which ensure that the lamp is automatically correctly aligned. When ordering a new lamp it is essential either to quote the type of cap or specify the projector for which it is required.

## METER READINGS

If you use a meter which measures the light reflected from your subject, take two readings : one of the lightest part of the subject and one of the darkest, and select an exposure half-way between the two. Some colour film users prefer to work by the incident light method (the Smethurst High-Light System, first introduced in A.C.W.). The principle is that any object which it is desired to reproduce in the same tone in two shots must be exposed to the same extent in the camera if the light falling on it in both scenes is of equal intensity. The background and everything else in the scene except the subject are ignored.

Incident light meters are available commercially but an ordinary reflected light meter can be readily adapted. Take a piece of matt white material (such as white blotting paper or matt white celluloid) and hold it near the key point of the subject, to receive the full incident light. Then point the meter at this white material, moving it up and down until the maximum reading is obtained. For an average subject, close down the camera  $2\frac{1}{2}$  stops from that reading, for a dark subject 2 stops, and for a light one 3 stops.

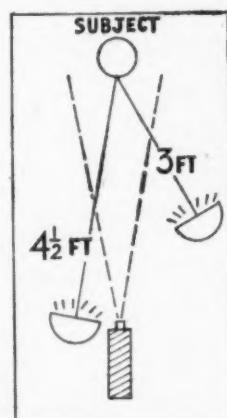
### Film Speed Comparison

B.S. & A.S.A. Index (Arith.)	B.S. & A.S.A. Index (Log.)	Scheiner	Weston	G.E.	DIN
6	19°	20°	5	8	10/10°
12	22°	23°	10	16	13/10°
25	25°	26°	20	32	16/10°
50	28°	29°	40	64	19/10°
100	31°	32°	80	125	22/10°

The various systems of evaluating emulsion speeds cannot be exactly comparable, but this table provides a sufficiently accurate guide.

## INTERIOR FILMING

The basic light source for most types of interior filming is the Photoflood lamp. The smaller lamp, the No. 1 Photoflood, consumes 275 watts, but since



How to arrange two lamps for a close-up. Both lamps are No. 1 Photofloods in parabolic reflectors. Reference to the table on the next page shows that with this simple set-up, exposure varies between f/4 and f/6.3, according to the speed of the film used. The larger the area to be lit, the greater the number of lamps required. The table gives a guide to exposures for subjects requiring groups of two, four and eight lamps.

it has a filament designed to be overrun, it gives light equivalent to a normal 600 watt lamp, though only for a life of about 2 hours. The larger, No. 2 Photoflood consumes twice as much current and gives twice as much light, but has a life of about 8 hours. With the aid of the formula, "Amps equals Watts divided by Volts" (see "Projection") you can see at a glance how much current your lamps will consume and plug them into the appropriate circuits.

Switch them to full power only while you actually shoot, but do not continually switch them on and off, for the initial current surge tends to shorten their life. A useful aid to long life is to wire them through a series-parallel switchboard (i.e. wire them in such a way that they can be run in series—thus cutting the current going through them and reducing the light—or parallel—when they have the full mains voltage—by means of a switch). Any competent electrician will make such a switchboard for you.

The higher wattage tungsten lamps are also suitable for interior filming but remember that Kodachrome Type A is balanced for Photoflood lighting only. Never mix lighting when colour filming, or have combinations of different types of

interior lighting or artificial light with daylight. For the most economical use of artificial lighting the lamps should be in reflectors, preferably of matt finish to avoid "hot-spots". Suitable reflectors and lamp stands are available commercially but they are simple to make: aluminium pudding-basins serve well.

Though one lamp provides enough light to shoot by, a minimum of two lamps is needed: one lamp for the main or "key" lighting, the other as a "fill" light to lighten shadows. A good set-up for filming a close-up is shown on p. 197. Intensity of the lighting can be controlled by moving the lamps, but remember the "inverse square" law. (If lamp-to-subject distance gives an intensity of  $\frac{1}{x}$ , doubling the distance will give  $\frac{1}{4x}$ , not  $\frac{1}{2x}$ .)

Filming with two lamps gives modelling to the subject but it may appear to be "pasted" on the wall. To overcome this fault a third light is necessary, preferably a spotlamp directed on to the subject from behind, or on to the wall behind the subject, to give depth to the scene. Adequate substitutes for spotlamps are provided by "spotlight reflector bulbs". They incorporate a silvered reflector and are often used for shop window lighting.

#### INTERIOR EXPOSURE GUIDE

Lighting set-up with Photofloods	As diagram: 1 at 3 ft. 1 at 4½ ft.	1 at 6ft. 1 at 9ft.	2 at 6ft. 2 at 9ft.	4 at 9 ft. 4 at 13½ ft.
Camera to subject distance	6ft.	12ft.	12ft.	24ft.
Exposures Bauchet Super Pan Gevaert Super Pan Kodak Super X	f/4	f/1.9	f/2.8	f/2.8
Gevaert Ultra Kodak Super XX Pathé VF	f/6.3	f/3.5	f/4.5	f/4.5

These values suit No. 1 Photofloods in parabolic reflectors with light room walls and fairly light subjects. For Kodaflectors, about one stop less exposure is needed. Only lamp to subject distance affects exposure. Camera to subject distance has no effect.

## SNOW SCENES

Avoid (1) indistinguishable dark objects lost in a dull white mass; (2) vast expanses of pale grey, an indeterminate mixture of sky and snow; (3) huge, black, laughing faces against dazzling white; (4) damp-looking trees and houses decorated with blobs of dirty-looking snow; (5) roads which appear to be covered with blue paste.

(1) and (2) result from attempting to film on an impossible day. When everything is dull grey, your shots will lack contrast. If you must film, forget the snow and expose fully for the characters, in close-up and mid-shot only. You will, of course, over-expose the snow if you avoid (3) because the faces will be correctly exposed; but you can leave the background to take care of itself. (4) occurs when the thaw has set in and the snow has nearly all gone. It invariably produces depressing results.

(5), which refers to colour film only, is most annoying when you have exposed correctly; but the camera is right. The scene really is blue when a large expanse of blue sky lights the shadows. Take advantage of side-lighting wherever possible. Look for the slanting shadows of trees on the snowy surface and if there are people in the scene, place them in the sun with side-lighting and most of the background in shadow—this helps to reduce the contrast. With colour film look out for strong effects (e.g., a figure in a scarlet coat in a white landscape). With ordinary panchromatic film, contrast can be increased slightly by using a yellow filter.

## NIGHT FILMING

Conditions vary so much that only a very general guide can be given. For exterior illuminations of the Blackpool type, at 16 frames per second and using film of 32° Sch., exposure varies from f/1.9 to f/4, depending upon the number of lights in the picture, their distance and the amount of background it is desired to show. Good results are usually obtainable at f/3.5 of the average and brighter parts. For a similar subject, Type A Kodachrome needs about f/1.9, with half-stop if background detail is wanted. (Type A Kodachrome is used because, of course, the light is artificial.)

For out-of-door functions lit by artificial light (tattoos, show jumping, etc.) the exposure varies between f/1.4 and f/2.8 with 32° Sch. film at 16 f.p.s. f/1.9 can be expected to give satisfactory results if the lighting is reasonably vigorous.

## KODACHROME: FILMING EXTERIORS

Kodachrome can be used just as well in winter as in summer. Indeed, some users consider that the results which can be obtained in dull weather are superior to those obtainable in the brighter light of

mid-summer. Remember that Type A Kodachrome can be used for daylight filming if a Wratten 85 filter is fitted over the lens.

The light in autumn, winter and spring is apt to be deceptive, and the use of an exposure meter is advised for all filming. The Kodachrome daylight exposure guide recommends f/2.8 for average subjects in "cloudy dull" weather—a useful basis against which to check meter readings. This exposure guide refers only to cameras with 1/32 per frame exposure; for some cameras such as most models of the Dekko, G.I.C., Keystone, Simplex and Stewart-Warner which give exposures of 1/48 or 1/50, an increase of half a stop is called for.

#### FILTERS FOR USE WITH KODACHROME

Subject	Kodachrome Regular	Kodachrome Type "A"
Slight overcast. (Probably shooting at about f/4.)	No filter necessary.	Wratten 85 + CC13.
Dull. (Probably shooting at about f/2.8.)	CC13.	Wratten 85 + CC14. (Open up by 1/3rd stop.)
Early morning or late evening (2 hours after sunrise or before sunset).	CC3.	Wratten 85 + CC3.
Very long shots with atmospheric haze.	CC13 or Wratten 2A. (Open up by 1/2 stop for Wratten 2A.)	Not usually necessary when using Type A, as Wratten 85 also acts as a haze cutter. On a misty day, Wratten 85 + CC13 might be useful.

## FADES

Commercial fade solutions are now difficult to obtain. A serviceable substitute can be made from the following formula:

Acid Anthracene brown B.	8.7 grammes
Toluidine blue	8.7 grammes
Naphthol green	2.6 grammes
Water, to make	1,000 c.c.

Fill a test tube with the solution and lower the film into it a frame at a time, controlling the rate of immersion so that the deepest part of the fade gets the longest time in the solution. Note that a fade solution cannot get into, and therefore cannot affect, emulsion that has been treated with film cement. Splice after the fades are made. Some solutions do not give complete opacity but this can be achieved by a cut to black leader immediately after the fade has reached its darkest point. After immersing film in fade solution hang it up to dry without washing. After drying wipe any marks from the shiny side of the film with a very slightly moistened soft cloth.

## STANDARDS

### 35mm. sound film :

Width of sound track—scanned—0.095in.  
printed—0.1in.  
Width of picture frame\*—0.825in.

### 16mm. sound film :

Width of sound track—0.064in.  
Width of picture frame\*—0.38in.  
Diameter of standard 900ft. reel—9in.  
400ft. reel—7in.

Sound track 25½ frames (7½in.) in advance of picture.

### 9.5mm. sound film :

Width of sound track—0.028in.  
Width of picture frame\*—0.275in.  
Diameter of standard 900ft. reel—8in.  
Sound track 25½ frames (7½in.) in advance of picture.

### 9.5mm. silent film :

Width of picture frame\*—0.3in. (7.5mm)  
Diameter of standard 300ft. reel—6½in.

With dull weather filming there are no problems of brightness range, but the lack of sunlight will produce a blue cast, to compensate for which a filter such as CC13 may be used in front of the camera lens. A number of other filters that will also be found of value are listed below. Colour rendering is invariably improved by their use, even though the rendering may not be entirely correct.

Colour correction filters can also be used for special effects. Moonlight scenes can be shot in full sunlight with Type A stock, without the usual Wratten 85 filter but with a CCS in its place, and by underexposing by 1½ to 2 stops.

#### FILTERS FOR USE WITH KODACHROME

Subject	Kodachrome Regular	Kodachrome Type "A"
Slight overcast. (Probably shooting at about f/4.)	No filter necessary.	Wratten 85 + CC13.
Dull. (Probably shooting at about f/2.8.)	CC13.	Wratten 85 + CC14. (Open up by 1/3rd stop.)
Early morning or late evening (2 hours after sunrise or before sunset).	CC3.	Wratten 85 + CC3.
Very long shots with atmospheric haze.	CC13 or Wratten 2A. (Open up by 1/2 stop for Wratten 2A.)	Not usually necessary when using Type A, as Wratten 85 also acts as a haze cutter. On a misty day, Wratten 85 + CC13 might be useful.

#### 8mm. silent film :

Width of picture frame\*—0.19in.

Diameter of standard 200ft. reel—5in.

\*—i.e., width of projector gate mask—the image on the film may be considerably wider.

## CINE TERMS

**Backing.** Abbreviated term for anti-halation backing, when referring to film. A dark coloured coating applied either to the back of the base or between emulsion and base to prevent halation (light spread).

**Blooming or Coating.** Treating the glass air surfaces of a lens with a chemical deposit which has the effect of reducing light scatter and tends to increase contrast.

**Burn lamp cap down.** Lamp manufacturers' phrasing to indicate that the lamp is designed to be used in a vertical position with the cap at the bottom.

**Diffusion disc.** Disc of patterned glass, gauze or grease-smearred glass placed in front of the lens to give soft-focus effect.

**Dissolve, Lap Dissolve or Mix.** The gradual superimposition of one scene on another, the first disappearing when the dissolve is complete.

**Effects Box.** Fitting placed in front of camera lens to contain masks, fading devices, etc.

**Flare.** Pale circle, usually near centre of picture. Generally caused by filming without a lens hood.

**Ghosting.** White streak passing vertically through highlights due to lack of synchronism between shutter and claw mechanism.

**Notched Titles.** Obsolete 9.5mm. arrangement whereby a notch cut in the edge of the film automatically stopped the projector mechanism to show a frame as a still.

**Optical Framing.** Framing by moving the lens system or intermittent mechanism bodily, so that the picture is not moved off the screen.

**Saturated Colours.** Pure colours—not containing any other colour.

**B.C.U.—**Big close-up ; **M.C.U.—**medium close-up ; **C.U.—**close-up ; **M.S.—**medium shot ; **L.S.—**long shot ; **F.L.S.—**full long shot ; **T.S.—**tracking shot.

If you were making a film about London for the folks back home, what scenes would you choose? Like 18-year-old Diane Bell (Miss Teenage Australia, winner of an Australian radio competition—the Bmm G.B.B. & H. Sportster camera was one of the prizes) you'd concentrate on the famous landmarks. She shot the Horse Guards at Whitehall, the Changing of the Guard and the Battle of Britain Commemoration Exhibition on Horse Guards Parade. In taking a shot of a Chelsea pensioner to serve as a foil to a Vampire jet, she had the right idea (but wouldn't it have been better to have used both hands, Diane honey?). And there are the street scenes to be taken, too: the crowds as well as the fountains in Trafalgar Square, the buses and the taxis as well as Westminster Abbey, the window shoppers as well as Eros. It's the people who give a place its character.



## Fair Treatment

The family film stars take a hand in the editing.

It is many years now since I have even looked at my cine camera, much less handled it. But I used to be very keen, and the pleasure I got out of movie-making is still a vivid memory. Both my children were toddlers then, and I never wearied of shooting them. From the hundreds of feet I took of them I assembled a couple of what I considered to be quite presentable family films. Friends who saw them pronounced on them favourably.

It was then that I first nourished a secret ambition: I would project those reels at my children's 21st birthday parties. The years have rolled on. In a few days' time my daughter will be 21. Just recently we had a preview so that she might approve or disapprove of the project.

### Stern Refusal

To my intense disappointment, she disapproved in the strongest possible terms, imposing a ban on *both* films which neither argument nor persuasion would induce her to lift. At the height of the *impasse* her brother arrived on his overseas draft leave, and agreed to view the films in order that he might add his opinion.

He agreed entirely with his sister, and issued this ultimatum: Either I place the reels unconditionally in their hands for re-editing, or I consider the project cancelled. Naturally, I gladly agreed to hand the reels over.

For a couple of nights I saw little of either

of them, nor would they permit any intrusion into the 'editing den' or favour me with any progress report. At last, I was summoned into the presence of my own apparatus and my own film, and informed that what I was about to witness constituted the only 'treatment' that they would allow their friends to witness.

### No Fault to Find

And, would you believe it? From my two films they had evolved a single reel of about ten minutes' running time which presented an altogether charming picture of the high-spots of their youth. I had absolutely no fault to find with anything they had done. Indeed, my immediate reaction was surprise and bewilderment that the shots had ever been made by my camera. "That is at least a fair treatment," said my daughter, with a smile, pleased, I think, at my obvious pleasure at their first attempt at editing.

I suppose it is that editing is an *art*, rather than an acquirement, an *instinct*, rather than something that can be learned. So I suggest to *pater familias* that it might not be a bad idea to let the children loose on those cherished early films, to re-arrange, if they so desire, through the eye of youth. We older folk cannot recapture the first fine careless rapture. We may not even have had it, worried as we often were by chargers that would jam and a sun that so often failed to shine.

My experience convinces me that a new approach can make all the difference to the family picture; and surely those best fitted to make this approach are the stars themselves? Yes, a touch of modern sophistication can work wonders on an old film.

D. CHARLES OTTLEY



Climax of the 16th century flashback, the action in which parallels that of the modern story in which it is set, in Northumbria Film Productions' first picture. The film, on 16mm., will have a tape accompaniment. The group (19 enthusiasts) have no studio space so most of the scenes will be exteriors. Locations were selected before the script was written.

## A LONE WORKER'S DIARY

**Oct. 2nd.** The night of nights! My club presented the Ten Best. Before the screening we carried out an interesting test with brand new British and American projector lamps. Using an exposure meter to measure the light on the screen, we found that 1,000 watt 115 volt lamps by two British makers, run at the proper voltage, gave less light than American 120 volt 750 watt bulbs under-run on 115 volts. Are lamps now being marketed for voltages in excess of their proper rating in order that they shall give adequate life?

I thought the Kodachrome dupes among the Ten Best very satisfactory, but the density of some of the monochrome prints was far from consistent. It is true that most of the films gave an excellent picture on our 10ft. silver screen with 750 watt illumination, but it would be nice to see print density standardised by the laboratories, even if the original was under- or over-exposed.

**Oct. 4th.** Filmed at a wedding today, using the bridegroom's 9.5mm. camera. Everything went smoothly until I loaded the fourth and last charger. It jammed. I found that the beginning of the film had not been attached to the take-up core by the film manufacturers, so I missed the scenes of the confetti throwing and the drive from the church.

Moral: try to have a spare camera on hand for important scenes which can't be

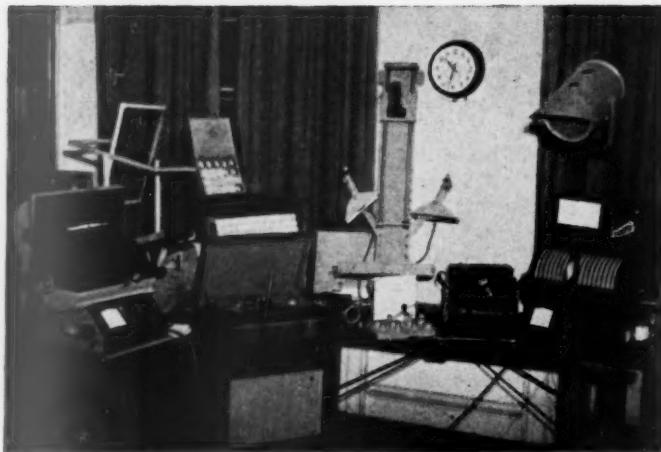
By J. VERNEY

retaken. Anything can happen—even to the most luxurious equipment. I certainly appreciated the simplicity of the 9.5mm. charger-loading system, but four loadings were required to give the same screen time as a 9.5mm. or 16mm. 100ft. spool-loading camera.

**Oct. 5th.** Spool-loading has its advantages, but end fogging is a bit of a problem. I have just been carefully through the holiday films which came back from processing yesterday and was annoyed to find the last shots fogged. I never take anything vital with the last shots on a reel, but that didn't lessen the irritation for I'd been very careful: unloading in a shady spot, sealing the end and in one case even unloading in the darkroom. There's nothing wrong with the footage meter in the camera, and I'm certain I hadn't run over on to the trailer because in some cases the perforated emulsion numbers had been fogged on to the last shot.

I never seem to get this trouble on leaders; they would invariably have carried pictures. I wish the trailers on Kodak film could be lengthened. The leader could perhaps be shortened to compensate, for few amateurs are so clumsy as to need all the length provided for threading. Failing this, could not the labs. open the tins in the

*Gadget evenings are among the most popular items in any club programme. Interest is readily whipped up at the start and, with the inventors to explain the equipment they have produced and the audience eager to put it through its paces, is maintained right to the end. Bristol A.C.S. recently staged what must surely be one of the most comprehensive gadget evenings yet. Here is some of the equipment that was on show.*



dark in case the outer turns have loosened in the post?

**Oct. 14th.** Had a word with Sheila about some titles she is doing. In my view, plain white letters on a black background are best for monochrome films, coloured letters on a black background for colour stock (you can get a good effect by dyeing black-and-white stock or printing on blue base film). Borders I find difficult to centre, so I do without them.

If you use reversal material you must, of course, have white or silver letters, but simple negative development is often convenient, and for this you need black letters. 'Positive' film is ideal for this work. It has a speed of about  $1\frac{1}{2}$  Weston, and the emulsion is very like that of bromide paper.

Photographs for pictorial backgrounds should be on glossy paper for maximum detail and contrast range, but you have to take care to avoid reflections. Stills properly filmed in the titler can be scarcely distinguishable from the real thing. And if you put the letters on glass you can get a block or drop letter effect when they are illuminated with a single lamp.

Sheila has a set of felt letters but wanted a change, so I loaned her some stencils. These are available in a wide range of styles and sizes, and the cost is comparatively low. With stencils you never have to re-word a title because there are not enough letters to go round. (I once produced extra letters by contact printing them on a sheet of bromide paper.) Magnetic letters are the easiest of all to set up, but their cost is relatively high.

Spacing is a problem with letters of all types. There should be more or less equal spacing between each letter, but the difficulty is that whereas—to take an example—there will appear to be quite a lot of space between an 'o' and a 'b', it will be less between an 'i' and an 'l', even though between their widest points it is the same; and the tendency is therefore to increase the space between the 'i' and the 'l' unnecessarily. On the other hand, the spacing between each letter may be the same throughout and yet the effect be displeasing. It is all a matter of what *looks* right, and you've got to develop some artistic sensibility to decide this. But too uneven spacing can be readily detected if you turn the title upside down.

#### **Timing Titles**

Then there is the matter of timing. The only thing more annoying than a title which flashes past on the screen before you have time to read it properly is the one held on so long that you can read it three times over. Even so, it is better to err on the side of holding it too long, for modern audiences are not used to reading sub-titles.

If a title is fairly long I read it slowly as the camera is turning and then allow a few seconds more. Very short titles I always read twice. This business of timing is indeed a tricky one. The more you see a film, the longer the titles appear to be, simply because you know them so well. Still, one can be grateful that there are no hard and fast rules in this or any other branch of film making, for they would take much of the fun out of our hobby.

### Umbrageous

"Head in Shadow" is deep, yet  
the shadow, I ween,  
Was not deep enough—we could  
still see the screen.

### What! No Snowey?

Allons enfants de la 9.5, le jour de  
gloire—you know the rest—  
Appears to mean in English that  
9.5 has passed the test.  
I'm pleased to see it's made the  
grade and all its critics shattered,  
Though as a 9.5 type myself I'm  
very far from flattered.  
For, having seen the film, in my  
mind one thought will stick,  
"Did Gordon Davies win the  
prize—or was it won by Dick?"

### Terse Verse

By GEORGE CUMMIN

Mr. Cummin, hon. sec. of the Newcastle A.C.A. which recently presented the Ten Best, records his views on some of the films. In barbing his darts, does he claim poet's licence?

### Sale Now On

Very nicely photographed  
(Gate without a hair!)  
Somewhat overacted?  
Maybe, here and there.  
Rather many doors about?

Obvious in plot?  
True, of course, in spite of which  
"A Cross Word" tops the lot.

### Heart-cry

Red are the Looe Sails and blue  
is the sea.  
Sestriere's white and there they  
all ski.  
But whether they're Cornish or  
come from the Camus  
They never take pity on this  
ignoramus.  
The sailors and skiers all shote  
what they're made of  
But no one explains what the  
whole thing's in aid of.  
In neither case could I discover  
the winner—  
But anyhow Sestrieres dresses for  
dinner.

### FROM THE OTHER SIDE OF THE COUNTER

## THE CINE MAN'S XMAS STOCKING

Of one thing we are certain, no matter how premature our Christmas wishes may appear to be to readers in England, they will be right on time for readers in Hong Kong! We know because a customer recently asked us for two back numbers of *A.C.W.* and told us that he had just reached England from the far East and had missed two issues during the journey. It is good to know that *A.C.W.* encircles the globe, even though it may arrive five weeks late in some places.

Christmas is certainly the time when our hobby comes into its own, for what could

be better than to revive memories of last summer on Christmas Day? Whether the film is technically perfect or the work of the rawest beginner, the sentimental value will be the same.

One advantage of the early publication of this special issue is that it will give the cine amateur a chance to leave his copy lying around where his wife or girl friend may pick it up! He may choose to leave it open at this page, because we, your cine dealer, are now going to make a few suggestions for Christmas presents that we are sure will please. In this way we hope to answer some of the hundreds of questions we are asked every year by ladies searching for something for somebody.

What can you get for less than £1? Lens tissues at 4½d. a packet, projector oil at 2s. a bottle, film cement at 2s. 6d., felt letters for titling at 4s. 6d. per set, an





Members of A.C.W. 16mm. Circle No. 7 film each other at the Gate Studios, Boreham Wood, where they spent a very successful day and secured a valuable film record of their visit. Directors and producers left them free to shoot where they wished—except, of course, on stages where direct sound was being shot. Other photographs by this Circle appear in Lone Workers' Forum, which begins on the next page.

annual subscription to *A.C.W.* for 14s. (15s. for overseas), short printed films, spare reels and cans at prices ranging from 5s. to 9s., books . . . Any one of these small items would be a welcome addition to a movie-maker's Christmas stocking.

Between £1 and £5 the selection is larger. Does the man about the house constantly interrupt the show to change reels? If he does, get him a film splicer so that he can join his films together and save himself a lot of trouble. This, with a film rewinder and maybe a simple viewer would rob him of any excuse for still delaying the editing—he is always meaning to start one day.

#### *What About Filters?*

A set of filters would be very useful for his summer filming. A lens mount and three filters make an ideal set. We suggest a haze filter for Kodachrome, a Wratten type 85 filter to be used with "Type A" Kodachrome exposed in daylight, and a yellow filter for bringing out clouds on black-and-white film. If you do decide to buy filters, don't forget to take the lens along to your dealer so that he can be sure of the size mount you need.

What about a camera case? They can generally be supplied to fit most cine cameras but if you can't find the right one, you can get one made for £5 or less. Printed films long enough for a 20-minute showing also come into this price range. There is a large selection.

If you can spend around £7 10s., you could buy him lighting equipment for indoor filming which will extend the film-making season right through the year. A great deal of pleasure can be had from filming indoor activities, and it's always very

satisfying to see the family in their own home on the screen.

£10 or so will buy him an exposure meter. He may boast that he never needs it, but get him one and watch his pictures improve! The same thing applies to tripods.

There are two ways in which to find out if he needs one: 1. Ask him! 2. Watch carefully at the next film show he gives. If the picture bounces all over the screen, you'll know he does!

For £10 or less you can purchase a titler which will give him hours of fun trying out his skill at trick photography. But be careful here! Home-made titles are not everybody's choice—and you get a very large number of professional titles made for £10.

#### *A Fine Start*

Perhaps you know someone who has always wanted a cine camera or projector and has never been able to do anything about it. What more appropriate gift for him? If he is a young beginner, there is a very well known 9.5mm. projector priced at £6 19s. which would give him an excellent start. But no matter what equipment you buy, or how much or how little you spend, do remember that it is most important to choose the right article first time. Mistakes can be costly. Put the dealer as much in the picture as you can and he will be glad to advise.

Is there a dealer of any kind who would not close an article of this nature without a reminder to shop early, when selection of equipment is greater, the shop less crowded and the salesman better tempered? And in wishing you a very happy Christmas, may we ask you to do us a favour? Spare a thought for the fellow on the other side of the counter. It is his pleasure to serve you but remember that working in a crowded showroom during the Christmas rush can be pretty tough going. That pleasant, cheery customer we spent so long with on December 23rd last year has now become quite a friend.

# Lone Workers' Forum

*Leaders of some of the ACW Cine Circles flip over the pages of their notebooks for you. Each Circle member contributes to these books and sends them on to the next member on the rota. If you would like to join the Circle movement just drop us a line, stating the gauge you use, your cine interests and degree of experience or inexperience.*

## Titling Tip

Extracts from the notebooks: "I marked the carrying strap of my camera case in inches and use it as a ruler when shooting titles with the portrait lens. Titles are made on the spot by lettering 3" x 5" cards and hand-holding them in front of the lens—not neat and accurate, but good enough until the film can be edited and re-titled (which means from now on). Incidentally, dropping and breaking my exposure meter taught me a lesson. It is now tied by a string to its case." "I learnt the hard way that it is no use filming sporting events from ground level. You can't tell what is going on as the scene has no depth. Choose a high viewpoint and shoot at an angle of 30°."

"My black-and-white titles have turned out O.K. I used the ordinary fixed focus lens at 3ft., with 2 x 100 watt lamps. A piece of matt film was put in the gate and adjusted until, when viewed through a microscope, it appeared sharp. I then cut a shim from one of the exposure cards enclosed in cartons of Kodak film and replaced the lens, screwing it up tightly to the shim. It's useful to know that this thickness of card enables the lens to focus very sharply on a 12" x 9" card at 3ft." Our future plans include an enquiry into the poor quality of processing. One member of our Circle is an American serving in Korea.

THOMAS J. CLACK  
8mm. Circle No. 7

## Family Films

We are contributing to the ninth round of the notebook. Although we haven't solved the old problem: Is it worthwhile scripting family films? enough has been written on both sides to enable us to make up our minds. Most of us would be prepared to make a serious attempt at scripting a story film but we prefer to shoot personal films off the cuff. Ken McCaw has made a pleasing film by planning a suitable script to link off the cuff shots. For example, he had taken the following shots: 1. Himself dashing off to nursing home with flowers. 2. Himself and elder daughter going to collect mummy and new baby from nursing home. 3. Mummy and new babe collecting christening cake. 4. Odd shots of the christening. He wrote in some connecting action and as a result now has a very satisfactory picture. "The scenes of Gillian (elder daughter) greeting her mummy . . . are wonderful," he writes. "It is the preservation of moments like this which completely vindicates our hobby. No other medium could do it."

David tells us how to rewires projector motors for backwards as well as forwards projection. At children's parties, he says, running in reverse is even more popular than normal screening.

H. ORR  
8mm. Circle No. 3

## Selotape Splices

We duplicate all the entries to our notebook so that a copy can be sent to a member in South Africa. Equipment in use includes Cine Kodak 8/20, American Sportster, G.I.C. and L8 cameras, and Agfa Movector, B. & H. 400 watt, Specto, Bolex M8R and Dekko 118a projectors. We also have two B. & H. diagonal

splicers and two Haynor viewers among a mixed bag of accessories. One member uses a couple of Ensign Popular splicers "to line up my film so that I can make my splices with Sellotape". He reports that these splices have been in use for more than two years and that he has had no trouble with them yet.

Subjects discussed have included film shortage, screen brightness, film definition, fades, scripts, the Ten Best and what have you. We took up the first with leaders of other Circles but no plan of concerted action could be evolved. One member tried splitting and punching clear ends of 16mm. film but couldn't get them to go through his projector. We propose making a film to introduce members to each other, an exchange of notebooks has been arranged with Circle No. 8, and further exchanges are hoped for later.

W. E. OSBORNE  
8mm. Circle No. 1

## Dual Gauge?

Three volumes of the notebook are circulating among our 14 members, one of the volumes being somewhere between Australia and England. Contributions include descriptions of a chestapod, various projector stands and blimps, and there are notes on stereo filming and projection, tape synchronisation and sound stripe. Several members were given a demonstration of a tape recorder built by one of the Circle and pronounced the reproduction to be far superior to that of the 35mm. commercial sound film track.

One member has acquired a 35mm. still camera and has set himself the arduous task of photographing all the entries in the Notebook for easy reference. Since some of us are using 16mm. as well as 9.5mm., it has been suggested that we become a dual gauge circle, for we do not want to lose any of our friends. Two successful meetings at which we showed our own films have been held, and we hope to have another soon.

W. H. COOMBES  
9.5mm. Circle No. 8

## Large Audiences for 8mm.

Several members are using 1" cellulose tape to make temporary 8mm. splices during editing. It leaves the sprocket holes clear and will go through the projector but, as a member warns, it can be messy to handle. Another has explained how the wide angle attachment to the L8 lens works; he says that focus and aperture are not affected.

One contributor to the notebook writes that his fiancee got so "fed up with hearing me talk of things she did not understand that she went to night school for almost a year to get some idea of it". She now knows more of the theory of photography than he does. An unfortunate experience by a member—he had to return a film to Kodak because it had become unravelled in its carton—suggests that elastic would be better than the present strip of paper for securing the film.

One of our number offers to cut gelatine filters for us (at a total cost of 4d. a filter). He is at present "converting a spare room into a small family cinema", and recently "spent a most enjoyable

evening" at the home of another member who showed him "two of the best silent comedies I have seen for many years". But then the producer apparently has a family of natural born actresses who "are first-class male impersonators when the occasion demands".

Most of us agree that 8mm. films can be shown to large audiences provided that, if the screen is more than 5ft. wide, the audience is not placed nearer to it than the projector. And, as one says, "a film without a musical background is like an egg without salt". I have just finished my fourth story film and have read some extraordinary remarks about it in the local press. Still, had I used 16mm., I should have wasted more than twice as much money doing it!

One of our hopes for the New Year: may Gevaert, or anyone else, be able to import the film to make the 8mm. dupes that some of us so badly want.

PHILIP GROSSET  
8mm. Circle No. 4

### 9.5mm. in Eire

We have one member (a lady) from the U.K. in this Eire Circle, and should welcome more members, not only from both sides of the channel but from Northern Ireland as well. 9.5mm. users are not too well catered for in Eire, as our notebook confirms. There is only one 9.5mm. library in Dublin, but plenty of 16mm., no 9.5mm. Kodachrome but shelves full of 8mm. and 16mm. We hope Pathescope can be persuaded to give us some of the excellent service they offer in the U.K., and we wish that Customs regulations could be eased so that we could hire films from English libraries. But about one thing there can be no grouse: without A.C.W.'s valuable help, the amateur film movement in these islands would not be flourishing as it is now.

PATRICK WHELAN  
9.5mm. Circle No. 20

### Spectacle Lenses

Culled from our notebook: "For a long time I had been trying to get hold of some 35mm. frames of the Censors' certificate, and struck lucky only three weeks ago. I then got busy with the focusing lens of my Gem, a sheet of black paper and the nipper's paint-box, and the results, as you can see (strip included in notebook) are most gratifying. If anyone would like to borrow the title card (4" x 3"), will they please write; or I will film it for you, complete with your own title, at cost of raw stock."

"On the subject of titling, you may be interested to know that supplementary lenses can be bought unmounted from most opticians at 3s.-5s. each. They are measured in dioptres: focal length of 1 dioptre is 1 metre, 2 dioptres  $\frac{1}{2}$  metre and 4 a  $\frac{1}{4}$  metre. So for ordinary titling at  $\frac{1}{2}$  metre (approx. 20') from lens to title card, you need only hold a No. 2 dioptre in front of, and as close to, the camera lens as possible and you can't go wrong. If the camera has a focusing mount it must be set at infinity."

Another member gives a long technical survey of spectacle lenses and warns that a large number are unsuitable as supplementaries because they are not spherical-surfaced. One member provides a "developing supplement". On exposure: "I agree with Tony's remarks about not shooting in hard sunlight so far as SS pan is concerned, for this is an extremely contrasty stock. But when using the softer films such as Gevaert and Bauchet super-pan, I consider brilliant sunlight a distinct advantage. The unfortunate thing is that many people habitually use SS pan for filming such things as black cats, whitewashed walls and swimming pools, which appear on the screen as etchings."

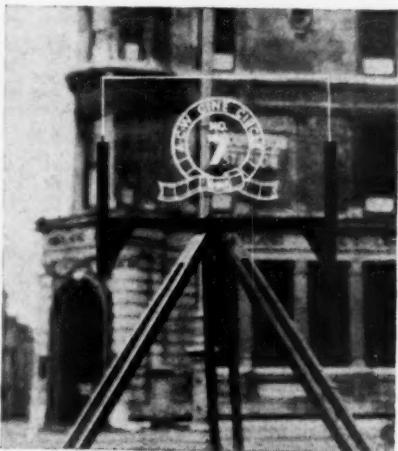
There has been a lively controversy on the artistic aspects of film work. "As far as the dearth of prize-winning films is concerned, I blame — entirely!"

Since 1935 he has been living in a refined cinematographer's cul-de-sac, making beautifully photographed films which can in no way be termed 'movies'. You could have achieved results very similar to your Denmark film by slowly moving travel folders through an epidiascope. No wonder we 9.5-ers are in such a bad way!" But it is all taken in good part. We are on safer ground with the "museum or boneyard" of strips of Kodachrome shots which did not come off, with the reasons why given for each.

H. S. REES  
9.5mm. Circle No. 4

### Comments on Colour

*Self Portrait*, our Circle's first joint film, is following the notebook round this circuit. "The loving work of wives and other relatives and friends," it shows members facing their own cameras; some are seen running forward with outstretched hand, some are reading exposure meters or making titles; Kenneth Pople's contribution opens with a view of the district, followed by shots of his street, his front door and,



16mm. Circle No. 7 titled their film of their Gate Studios visit on the spot, writing the letters on glass through which the scenes were shot. The final shot shows the studio gates closing. Photo shows set-up for filming shot at Paddington.

finally, the subject himself bounding into a 4-sec. close-up.

With the film goes a smaller notebook for comments, and as *Self Portrait* doesn't run the full 400ft., there are now other lengths, showing examples of members' recent work, joined on the end. The second Circle film is now nearing completion. It began as self-contained films of 75ft. from each member, showing scenes of their own district. Entries received so far all exceed the 75ft. limit, and the notes with them usually begin: "Sorry, but I found it so interesting . . .". So by general agreement, the limit has been waived. And as membership ranges from Birmingham to Ireland, members are looking forward to two or more reels of interesting travelogue.

Although discussions range over most of the cine field, one main subject for discussion is set by a member for each circuit. In the recent 'Colour v. Monochrome', set by George Laugier (Stafford), it was Reilly Oswald (Cheshire) who came down firmly on the side of colour: "Colour wins hands

down in family films . . . If I take a family film in monochrome, at the subsequent showing the family feels vaguely cheated, and will tell you so. I agree that in scripted films of the documentary type, unless colour is an important part of the subject, then its absence is not noticed . . . So far as family films are concerned, I now doubt the wisdom of making a script—everybody behaves more naturally without one. Providing you exercise a judicious choice in camera angles and types of shot, everybody seems pleased with the result."

Into battle came H. A. Postlethwaite (Bristol): "Newcomers to cine and also all ladies prefer colour, partly because it is still something of a novelty to the uninitiated and partly because Kodachrome is better than most Technicolor. Personally I think b. and w. is every bit as pleasing provided the subject matter is sufficiently interesting to grip the attention . . . It is much easier to get good photographic quality on b. and w. because (a) there is greater latitude in exposure; (b) the film lies flatter after processing; (c) there is less relative speed differences between different batches; (d) a variation of image tone doesn't matter as much as a change from all-over redness to an all-over blue or green tint."

Bert Holdich: "Colour is all right, but oh! the pitfalls! Artists spend their lives learning to appreciate and evaluate the subtle qualities of colour in nature. Alas! How many of us can even see colour, much less interpret it?" Liam Barry: "So far as I would like to make the past live in the future, to look back on my family when they have outgrown their family days, I would turn to black and white every time."

There is a permanent discussion on home processing. Every circuit brings tips, reports, addresses and, occasionally grousing as, for example, my own comment: " . . . still don't wipe the film properly and have a nasty habit of somehow chewing up the last few frames".

The membership is divided about 50/50 between entirely lone workers and club members. What makes a lone worker lone? The following comment is from a recent circuit: "The local society is rapidly becoming moribund. At the moment all the work devolves on a few willing horses, and the willing horses are getting tired of being just that."

DENNIS POSTLETHWAITE  
16mm. Circle No. 6

## Problems Solved

The only drawback of full membership is that the notebook takes nearly three months to complete its circuit. To speed things up I propose starting a second book, entirely separate from the first, which is itself going the rounds in two volumes. A. Smith has given a full illustrated account of his home-made 9.5mm. sound projector, including circuit diagrams of the 12 watt amplifier, and full working drawings of an advanced titler (on which it should be possible to do almost every kind of trick effect) have been contributed by R. Morgan.

Wise-cracks fly when the latter and M. Bradbeer ('Brad' to Circle members) get into good natured argument. "After all," Morgan writes, "a brad is only made to be knocked on the head". For some obscure reason I am looked upon as an expert and have been asked many questions; so far I have been able to offer help in calculating the values of resistances and in solving problems regarding exposure and camera and projector faults. Members still write recalling the good time we had when we met in London. We hope to have another get-together before long.

GEO. C. HANNEY  
9.5mm. Circle No. 2

## Sound Conversations

We are under strength, but what we lack in numbers we make up for in enthusiasm. Most of us concentrate

on personal films, but one member has completed a worthwhile record of the rebuilding of a local church which had been damaged by fire, and another has made an interesting film of his home town. We vigorously discuss such subjects as filming, titling, home processing, projection and gadgetry and each learns from the experience of the other.

I have converted my Pathé H to sound and claim the reproduction to be equal to that of the commercial 9.5mm. product; and another member is converting his 200B. Thanks to A.C.W. for the formation of the Cine Circles—but we could do with a few more members.

R. COLLIN  
9.5mm. Circle No. 17

## Overseas Branch

Our Circle has passed its first birthday, and the twelve members all pronounce it a very healthy baby. "I certainly never expected such enthusiasm," said our latest member on first seeing one of the folders. Three of the folders are circulating, with a month between each, and each time a member takes a turn at airing his views on his favourite topic. In addition, there is a continual discussion on almost every aspect of the hobby, from script to screen and from the simplest gadget to the latest acquired piece of equipment. Films have been circulated for comment and criticism (and they get it) and we had a great deal of fun with a script competition for "The Indian Rope-Trick".

Among the Circle publications, a copy to each member, are lists of films and books each member is ready to lend to any other member. Our knowledge of each other's films has thus been greatly widened, and quite a few children's parties are going to benefit this Christmas. Our latest departure is an Overseas branch. Started originally for two members who were posted overseas, we now have a group who receive a summary of each folder and, in turn, a letter from a circle member. There are two vacancies to bring our overseas branch up to strength. We haven't yet a representative from America or Australia!

The home circle includes a dealer and a projectionist besides representatives of a collection of "queer trades", so we have a grand opportunity of getting the other chap's point of view. May I say to lone workers everywhere that the idea of Cine Circles which A.C.W. started for us is one of the best things in the movement. If you aren't in one already, get in one as soon as you can. It's worth it!

ARTHUR T. GILL  
8mm. Circle No. 6

## "Twenty-Page Fever"

Our Circle has brought endless pleasure to us all, and has done much in encouraging us to make the most of this wonderful hobby of ours. In common with most 8mm. users, our first call on cine is purely the recording of events and episodes in the lives of our families. Call it "baby-on-the-lawn stuff" if you like, but it is the purpose for which the equipment that we use was primarily intended.

We should use our equipment in this way, in any case, purely for our own pleasure, but the formation of the Circle has given us the encouragement to try and do more than just that. The circulation of film round the Circle has given us what is perhaps the most essential element of the cinema, an audience. No longer is it good enough just to stick one roll of film on to the next. We have the urge to turn our records into films which will appeal, not only to us, but to our fellow members.

The notebook is crammed with useful hints and the opportunity of seeing other people's films provides a wealth of ideas. The candid criticism that our efforts receive again goes a long way to improving our style. As one member remarked, "We can never see our own mistakes until they are pointed

out to us by someone who is not so intimately concerned in the production".

We are also encouraging the more serious side of our hobby by a competition for the best film of the year. The only condition is the films must stand on their own and be of interest to our "audience". A plaque will be awarded to the winner, although who wins it is immaterial, as the thing that matters is that we shall all produce at least one film that we can be proud to show to anyone. It has been suggested that our competition might provide us with a few films that we can use to interchange with other Circles. Other Circles please note.

Most of our members have their specialities. Two produce delightful scripted shorts, one makes a study of buildings of historical interest, another specialises in mood music. We have the tape recorder expert, the master of coloured titles and gadgets man, and of course, the gentleman with the dry humour who stated that the black frames between shots (backlash in the winder) were on the film when he bought it.

Most of our projectors are now fitted with lamp switches. Filters are much discussed, but little used. Exchange of note books is in progress with Circles 1 and 6. We still have two rival methods of splicing, both claiming to be invisible on the screen, but no

prehistoric monsters. None of us indulges in fancy prosceniums; we prefer the homely set-up.

The splendid team spirit is evidenced in the interesting and informative contributions to the notebooks, the technical advice and the material help so willingly given. As one newcomer wrote after reading past contributions: "I can tell you one thing, I have been in clubs and I can say there appears to be far more enthusiasm in the Circle than in any of them."

The Circle project is indeed a boon to the lone worker. Whenever I can I make personal contact with members within reach of my home, and by the time this note appears a screening of members' films will have been arranged. We are now looking into the matter of making a Coronation year film.

H. G. WILSON  
9.5mm. Circle No. 5

## Holiday Films

One advantage of our small membership is that the notebook circulates fairly rapidly. Things are certainly lively enough and interests are varied but we'd like a few more members. David and Peter have formed a film unit of their own and hope to complete their first film soon. Dick is the cameraman in the film unit at Liverpool University where he is studying. I myself help to organise film shows for class mates of mine, student opticians, at Stow College, Glasgow.

With a friend of his, Alex has been engaged in the construction of a tape recorder designed to power the amplifier of a radiogram (after, of course, suitable pre-amplification). An interesting discussion on tape recorders developed into an argument as to which was the best type of microphone to use with them, and it was decided that the crystal was as good as any.

Opinions have been given on scripting the holiday film. It seems to be generally agreed that a very loose script should be adopted. Dick said: "I personally jot a few notes on a postcard as a very rough guide and then shoot off the cuff". An interesting feature of the Circle is the inclusion of shots of jolly good quality from our first reels.

RONALD C. MILLER,  
Teenage Cine Circle

## Happy Few

We have pegged our membership at fewer than the normal 12 in order that we can maintain a real personal interest in each other. We are a very happy team and between us represent most shades of opinion. For example, we have the chairman of the local cine club who helps a lot (he turns out some excellent gadgets and does his own processing), and as a corrective to too much technicality, another member provides the artistic approach. We have all in turn circulated our own personal films (our lady member's camerawork shows real talent). GEOFFREY F. CAMPLING  
16mm. Circle No. 5

## In the Flesh

One of our members lives in Iceland. We have all exchanged films of our own making, subjects ranging from baby-on-the-lawn to a real masterpiece about Blackpool. It was in Blackpool that we arranged a meeting of members and their families and were able to recognise each other at once from our screen appearances. This Circle idea is really wonderful.

F. A. SHAVE  
16mm. Circle No. 10



Members of 16mm. Circle No. 7 sort their equipment at Boreham Wood, where they were able to make use of props in the exterior lots. A tour round the cutting rooms concluded the visit.

one, apart from the inventors, seems inclined to depart from the normal type of splice which we all agree is atrocious. The average contribution from each member to the notebook runs to 20 half-foolscap pages. This is known as "twenty-page fever".

Some 3,000ft. of film has already circulated round the Circle and there has been not a single case of damage or undue wear, which speaks well for the design of our projectors and the care with which the films are projected. If all cine enthusiasts were as considerate with other people's films, the libraries would have little to worry about.

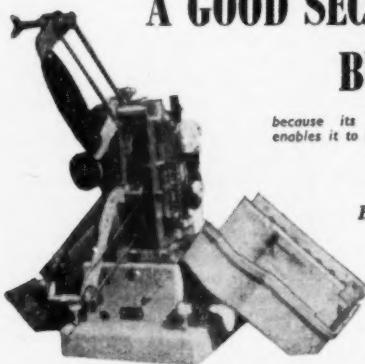
N. E. HASLUCK  
8mm. Circle No. 8

## A Coronation Film ?

The keynote of our Circle is the friendly exchange of ideas and the recording of the successes and failures of the really keen amateur. Most of us confine our attention to family and holiday films, but a few produce semi-documentaries and one brave soul has even embarked on a film dealing with

## HOW TO OPERATE AND MAINTAIN THE SIEMENS 16-9 PROJECTOR

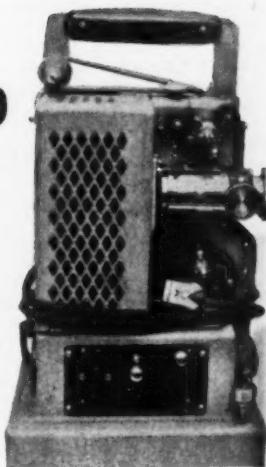
# A GOOD SECOND-HAND BUY



because its solid workmanship  
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wear.

By A. H. UPTON

The 16-9 is light,  
compact and self-  
contained, need-  
ing no external  
transformer or  
resistance.



It was sixteen years ago that I saw in *A.C.W.* a test report on the Siemens 16-9 projector. *A.C.W.* summed up this machine as being "one of the best designed instruments available." I was so impressed by what I read that I bought a model a few months later, and today, after all those years of hard use, it is working as well as ever.

New Siemens projectors are not, unfortunately, available; it is thirteen years since they were imported into this country. The Siemens factory is in the Russian Zone of Germany, but some models were displayed at this year's Cologne Fair, and the design appeared to be exactly the same as before the war. You can, however, pick up second-hand machines from time to time, and if you feel tempted, as I was, perhaps the following notes will help.

The outstanding points of design are these: both 16mm. and 9.5mm. films can be projected; it will run in rapid reverse and show a still picture; it is compact, light and self contained. No external transformer or resistance are needed. (Weight: 24lb. Dimensions: 16½" x 12" x 7½"); the mechanism is very accessible; operation is simple.

**LAMP AND OPTICS.** Reflector, lamp and condenser are mounted close together in the lamp house. The 250 watt lamp works at 50 volts, thus providing a compact, sturdy filament. A small fixed resistor in series with the lamp runs at a dull red heat and is cooled by a blast of air from the fan.

Many projector lamps fail when they are first switched on. The cold filament has a much lower resistance than the same filament at its operating temperature. (Resistance of

lamp, cold, less than 1 ohm; hot, 10 ohms). There is always a surge of current at the instant of switching on, but in this projector the lamp switch is interlocked with a variable rheostat controlled by a knob at the back of the projector. In series with the lamp and resistor there is also an ammeter. The lamp cannot be switched on until the rheostat is fully in circuit.

As the resistance is reduced in value, the lamp filament glows more brightly. How brightly can be determined from the ammeter. When it reads 5 amps, you know that the 250 watt lamp is operating at its correct rating. These two safeguards protect the lamp and a long lamp life is assured.

### MECHANISM.

**Film Transport.** The film is moved above and below the gate by the usual eight teeth sprockets. In place of the normal claw mechanism is a laminated plastic semi-circular Beta mechanism worked by two cams. The film is laced round this beta so that there is no bottom loop in the ordinary sense.

The beta sweeps the film down intermittently by pressing on three frames of film at once. A small pin each side locates the perforations in the correct position, but the movement does not depend on the perforations as does a claw mechanism. As a result, damaged and shrunken films which jam on most machines can be projected without difficulty.

Badly spliced films tend to "jump" because of the double thickness of the film at the splice, for they not only displace the pressure pad but also come to rest in a

slightly incorrect position when pulled down by the beta mechanism. I have heard it said that this mechanism damages film, but this has not been my experience and except for this minor disadvantage, I have found it quite satisfactory.

**Motor.** The 100 volt universal motor is mounted vertically. A small additional resistor on the main lamp resistor reduces the mains voltage to the correct amount. A metal disc is fitted on the upper end of the armature. A friction drive is mounted at right angles to this disc and moves across it. When the drive is on the outside of the disc, it goes at a high speed; nearer the middle at a lower speed.

The speed control thus moves the friction drive mechanically across the motor disc and varies the film speed. Hence the motor runs at a constant speed irrespective of film speed, so the projector can be run slowly without cutting down the cool blast of air to resistor and lamp.

**Shutter drive.** At the touch of a spring button, the outer case splits in half, enabling you to examine the mechanism easily. The standard three-bladed shutter, held in place by a milled nut, can be replaced by a two-bladed one found in a clip under the projector. This is useful when a large picture has to be projected.

**MAINTENANCE.** Lubrication is well catered for. There are thirteen points to be oiled—a few drops every eight hours of running, according to the book of words.

The very accessible film gate can readily be cleared of those small hard deposits of emulsion which can do so much damage. Condenser and reflector can be wiped clean of dust and dirt when the pre-focus lamp is removed from its socket. Oil and grease on the friction drive disc could cause trouble, so keep it free of them. If they are there already, however, clean carefully and rub a little chalk on it.

The shutter can be adjusted for ghosting by loosening the two grub screws by which the helical gear is fixed to its shaft and turning the shutter slightly. A trial movement will soon show which way to move it.

**OPERATION.** All the controls are clearly marked pictorially. For example, the rheostat which controls the lamp brilliance is indicated by two self explanatory symbols representing a projector lamp, so that the language problem is neatly circumvented.

The master switch controls both lamp and motor. In reverse, the gate pressure is released, a shutter comes across the lamp, and the film moved off the beta. It is then rewound at three times the normal speed.

Of course no picture is shown on the screen, but for inspecting the same piece of film several times (as in editing), this reverse gear is invaluable.

On still, a shutter of heat-resisting glass is moved over the gate aperture, and the sprocket drive stopped. The shutter and beta continue to operate without moving the film. By turning the bottom sprocket by hand, the film can be "inched" through the projector frame by frame, each frame being shown on the screen.

A large control knob operates a rack and pinion gear for fine focusing. The lens slides in the lens barrel for rough adjustment. Framing is optical, the whole objective lens assembly moving up and down.

To change over from one gauge to the other is quite simple. Both sprockets and spool arms are removed by undoing one screw on each. The back of the gate slides out when a spring-loaded catch is released, and for 9.5mm. films an additional pad is clipped into place.

**MAINS OR BATTERY.** The projector can be worked from a 12 volt battery by means of a battery conversion unit: a metal tray containing a 12v. motor, into which the projector just fits. A belt from this motor drives the normal motor. The mains resistor is removed, a shorting bar inserted and the 50 volt lamp replaced by a 10 volt 100 watt one. This unit gives good results but is heavy on current.

Yes, the Siemens is certainly a versatile machine. Mechanical noise is moderate but the light output is not very high by modern standards. On a 3ft. screen, the average reading is 7 foot candles. However, this drawback—if drawback it is—must be set in the scales against the impressive quality of the workmanship which is so notable a feature of the Siemens; and, it is this solid workmanship that makes it so inviting a buy as a second-hand projector of often quite considerable age.

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Abbott & Costello  
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Arthur Kennedy · Peggy Dow  
**LIGHTS OUT**  
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Aristotle lubricates the table rail-way, while Abbott eats and Hershey watches. (Sequence 5.)

## SECOND FEATURE

If you want a holiday from film work, you can read this full analysis of a comedy as an entertaining story. If you are interested in film production and seek greater enjoyment from your film going and film making, you will also find it a most valuable guide to film construction.

By H. A. V. BULLEID,  
M.A., A.R.P.S.

Odd indeed is the dividing line between a "first" and a "second" feature film. Many huge chunks of mediocrity are blazoned abroad, West-end premiered, and written about by all the critics, sometimes at length, sometimes with one curt witticism, never very thoroughly. Equally, many

### FREE FOR ALL

Production .....	Universal International, 1949
Producer .....	Robert Buckner
16mm, release .....	May 1952, by G. B. Equipments, Ltd.
Length .....	2984 feet—83 mins.
Scenario .....	Robert Buckner
Direction .....	Charles T. Barton
Photography .....	George Robinson, David S. Horsley
Montage .....	Ralph Dawson
Design .....	Bernard Herzbrun, Nathan Juran
Music .....	Frank Skinner
Sound .....	Leslie I. Carey, Joe Lapis
Derivation .....	Story by Herbert Clyde Lewis (Also credits for gowns, hair stylist, make-up and set decorations).

### THE PLAYERS in order of appearance

Christopher Parker, a young inventor	ROBERT CUMMINGS
Mr. Abbott, of U.S. Patent Office, Washington	PERCY KILBRIDE
Mr. Van Alstyne, a mad inventor	WALLACE CLARK
Aristotle, factotum to the Abbott home	DOOLEY WILSON
Alva Abbott, of whom we need only say	ANN BLYTH
Mr. Hershey, inventor of an everlasting match	PERCY HELTON
Roger Abernathy, publicity director	DONALD WOODS
Mr. Blair, boss of the Capitol Oil Company	RAY COLLINS
Dr. Thorgelson, Research director	MIKHAIL RASUMNY
A Colonel, in the Pentagon, Washington	HARRIS BROWN
A Commander, also in the Pentagon	WILLARD WATERMAN
Herbert, chauffeur to Mr. Blair	BILL WALKER
"Gas Gut" McGuinness, and well named so	MURRAY ALPER
Helicopter Pilot .....	KENNETH TOBEY
Farmer .....	RUSSELL SIMPSON
(Also Harry Antrim, Frank Ferguson, and Lester Matthews). (The actor playing Charlie Ramsbottom is not named).	

modest films of distinct quality miss the comment and the wide distribution they deserve, for only in rare cases does some accident result in their "discovery" and give them the wider showing demanded by popular acclaim.

Nor can the Trade, however confidently it may claim to do so, accurately distinguish between the drawing powers of each of a group of films all of average popularity. Gigantic successes and colossal flops are easy to assess, but topicality, luck, the weather, strength of the films released in the same week, circuit bookings and, above all, the remainder of the films in a double-feature programme—all these affect the takings of the sacred Box Office, and so affect the accuracy of the measure of a film's success.

So there is nothing illogical in looking rather carefully at an "ordinary" film, and seeing whether one can find in it some of those qualities which, were big advertisements any guide, would seem to be found only in the "big" films. Of course, since Hollywood has to find about 400 new feature films each year the overwhelming majority are bound, to some extent, to be formula-made.

### No Waiting for Inspiration

Precisely the same applies to the amateur : calls from the family make it quite clear that inspiration cannot always be awaited before any filming is done. The procedure is to select or to be given the framework, and then to apply as much inspiration as can be conjured up when filling in the artistic details of script, direction, acting, sets, photography, montage, and (though this belongs really to the script) sound.

*Free For All* is an unpretentious piece, clearly made on a reasonable though far from meagre budget. It was handled by a director and technical team of proven

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Abbott exercises with the bed-post rowing machine while Chris explains his invention. (Sequence 9.)

ability, and its long cast list is full of that small-part talent so typical of Hollywood, in this case supported, if I may invert the term, by two stars, Robert Cummings and Ann Blyth.

Cummings, a good stock comedian, is in no way outstanding and is, indeed, below his best form as remembered in *It Started with Eve*. Ann Blyth, who is an extraordinarily good actress and has a lot more charm than most of the younger stars, here has an undeniably hack part. One might say that she adds counterpoint to the hectic flurry of inventions, boy-friends, big business, helicopter chases and crooks, keeping fairly cool as these mill around her.

Because yes! it is the story of the young inventor who can turn water into (high octane) petrol by adding a tablet. ("The reaction is, of course, exothermic.") He stays in the Patent Officer's house which is crammed with sundry inventions. Daughter works for Capitol Oil Company's publicity man. Research man steals a tablet, but can't copy it: dejected inventor treks home, has to be chased by Oil Company. Crook bursts in, inventor falls down well, loses then partly recovers his memory, but secures girl and Good Offer from Oil Company.

#### **Titles on Pictorial Backgrounds**

The credit titles are plainly lettered over general views of Washington, culminating in a low angle on the Patents Office façade. Within, after Mr. Abbott has dealt with an inventor of synthetic birds' nests, it is near closing time and he takes Chris to his house. Aristotle is sweeping dust under the hall mat as they enter; he breaks off to publicize the meals, so Chris decides to stay, and he demonstrates the rowing-machine exerciser disguised as bed-posts, the work of a previous inventor tenant.



"Glory be! I've seed it, but I don't believe it!" Aristotle, Hershey, Abbott and Chris. (Sequence 10.)

Then Chris repairs to the bathroom (Washington, summer) and is confronted with an unbelievable array of pipes, valves, levers and a ship's engine-room control. Tentative twiddlings cause the oddest gurglings. The sound people have had fun here, scoring in particular with that infuriating sound that occurs when you turn on a bath tap but get no water, only an indication that it is all running into the bath of some undesirable person a couple of floors below. Then suddenly *wham!* the whole thing works too well, water spurts in all directions, Chris falls into the bath (a rather superfluous 17-frame shot of foot slipping on bath-mat).

#### **Ingenious Introduction**

Enter Alva, apologising for her father and all previous inventors. They introduce themselves. But the slam of the door when she goes sets all the apparatus off again. The next sequence is ingeniously introduced by mixing of both sound and picture: C.M.S. of Chris wildly operating controls, with sound of hissing water and steam, mixes to sound of engine whistle, with C.S. of train approaching: it draws three trucks, each carrying a dish, and stops conveniently while the diner serves himself...

Mr. Hershey demonstrates his everlasting match: Abbott shakes his head . . . "If you could ever buy one." A sound of humming introduces Alva a few seconds before her appearance in L.S., in evening dress. Before going to the verandah to await her boy friend, she remarks to her father, "Now don't you stay out late, Pop, —you know I worry about you," so anticipating his usual remark, a nice gag.

Chris goes after her, on a flimsy excuse. "The ants have got him, Henry," says Hershey, "they don't trouble us." The



*Oil tycoon A. B. Blair, in shirtsleeves for times of stress, tells the boys they've got it. (Sequence 18.)*

engine breaks down when Abbott wants a second helping; shout for Aristotle who, in loco fireman's dress, enters with oilcan.

Alva promises to show Chris around Washington. He indicates his modest car: L.S. of car from their verandah view-point, then pan to follow a huge car that enters the field and parks in front. So is Roger Abernathy introduced; and, excellent direction, he does a stylized walk up the garden to the verandah, fixing jacket and tie and polishing each toe on back of trouser leg.

With crystal clarity one gets the message intended by the director: Roger is O.K. but a bit of an ass, not as nice as Chris, but plenty of dough. He and Alva push off, Chris confides in Aristotle who produces a good summary: "Are they engaged?" "Well, he is, but she ain't, quite. He ain't got Zazzle." It appears that zazzle is "that something."

#### *Just a Publicity Stunt*

The script writers seem to have been quite pleased with themselves for inventing a word for something like sex appeal, and the posters issued for the film all feature the term Zazzle with an "allure" version of Ann Blyth: which only goes to show that launching new words needs the big film. Incidentally, *Free For All* is an entirely sex-free film, save the stock romantic situation. Indeed, the Zazzle advertising might annoy those whom it attracted but failed to satisfy and put off those who would enjoy films like *Free For All*.

Gay music and sunny long shot discover the start of Alva and Chris's drive around Washington. A petrol-station scene rams home Chris's invention: Alva just won't believe it. Her heel comes off, and his glue invention fails to stick it: so when they

arrive home, to find Roger waiting rather testily, she limps in to tell him about the petrol joke and his hearty laugh echoes after Chris into the house.

The oddest noises emerge from his bedroom: Chris enters to find Abbott using the rowing exerciser. "Nothing can surprise me," he remarks with easy confidence, but when Chris explains his invention he lets go the "oars" too quickly and gets stunned. Mix to C.S. of an outboard motor running merrily—on water. Aristotle is stupefied: "Glory be! I've seed it, but I don't believe it." Abbott realizes the implications, and, explaining incoherently to Alva en route, dashes off to tell a V.I.P.

#### *Still Filmed in Titler*

Alva equally realizes, dashes to the Capitol Oil Co., bursts into a board meeting, spills the beans to A. B. Blair himself. In close-up he drifts out of focus as she faints in his arms. "The heat! Take her to the surgery, Abernathy." But the horrid seeds of doubt have been sown, despite Thorgelson's scientific scoffing.

From Alva in the surgery ("Bring me water. No! Gasolene."), mix to high-angle full long shot of the Pentagon, Washington. This is clearly a still from the air, filmed in "the titler." It is assumed that the audience is aware of this gigantic agglomeration of Services and Government staff. In two dialogue sequences the frustration of Mr. Abbott is used to lampoon bureaucracy quite mercilessly.

The colonel visibly racks his brains for some escape from the horror of making a decision. He thinks he'll send the papers on to "S.M.I.G." Abbott ventures to enquire who S.M.I.G. might be. "Well, I'm not quite clear who they are. But they send a lot of papers to me, so I just send other papers back to them." But it's important, says Abbott, it's actually driven an outboard motor. So he is triumphantly referred to the Navy . . .

#### *Corking Pace*

Here there is yet more and worse frustration. Percy Kilbride and Messrs Brown and Waterman are to be complimented on two near-classic little scenes. Abbott retreats, defeated. Mix to Blair apparently cursing his secretary. But he ends with "Best regards to the wife and kids," so we realize he's been dictating. It is worth noting that several not directly connected sequences are so mixed, thus helping to preserve a corking pace.

The 'phone rings, and Blair picks up the

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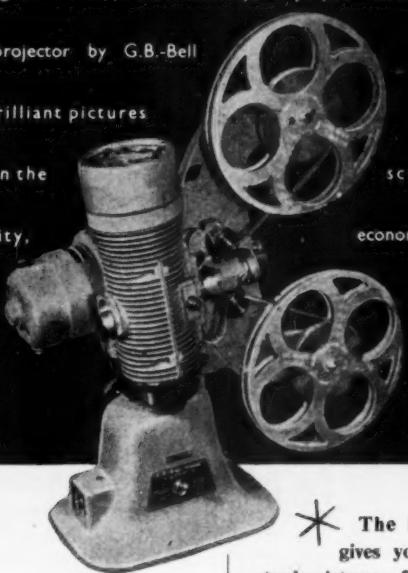
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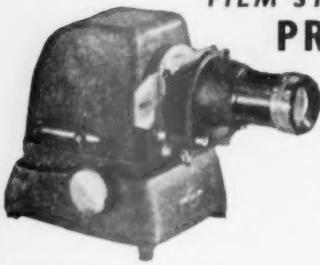
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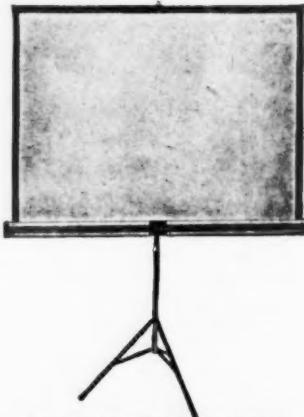
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wrong one of two identical instruments, a nice touch. Then, highly sinister and suggestive, the water in his glass drinking fountain bubbles with a curious noise. A talk on the intercom, to Thorgelson merely makes him more uneasy, so it's "send for my car," and mix to the whole throng watching the outboard motor, at the Abbott home.

Unconvinced, they drain Blair's car of gas, fill with water from the hose (the inevitable eye-full that Abernathy receives is used to confirm that the hose does, in fact, deliver water only), pop in one of Chris's tablets, listen for the exothermic fizzing. Then, Herbert drives off with Abernathy, another director, Blair and, of course, sinister Thorgelson who, spotted by Hershey, has stolen one of Chris's tablets.

Rather nicely, the car peters out 85 miles along the highway from Washington. "You're through!" yells Blair to Thorgelson who replies quietly, "You're through, too." Then he produces the stolen tablet . . .



Thorgelson starts back and Herbert watches with interest, while Abernathy discovers that the hose supplies real water. (Sequence 15.)

Bearing in mind that there's a helicopter chase coming, it is dramatically correct to have a quiet passage: but the script is at fault just here in dithering while Chris tells Alva he loves her, gets knocked out by the

Set No.	Sets and locations in each sequence	Transition
1E	1 Patents Office	Mix
2I	Exterior, Patents Office	Mix
	Interior, Patents Office	
3E	2 Street and car	Mix
4E	Washington streets	Mix
	In Chris's car	
	3 Abbott home	
5E	Abbott home and road	Cut
6E	Veranda	Cut
7I	Hall and stairs	Cut
8I	Upstairs landing	Cut
9I	Chris's bedroom	Mix
	4 Bathroom	
8I	Upstairs landing	Cut
10I	Bathroom	Mix
	5 Dinner	
11I	Dining room and hall	Cut
	6 Verandah	
6E	(night) Verandah	
5E	(night) Garden and road	
	7 Petrol station	
12E	Street scenes	
4E	In Chris's car	
13E	Petrol station	
	8 Capitol Gardens	
14E	Park and lake	Mix
15E	Another part of the park	Mix
	9 Abbott home	
5E	Abbott home and road	Cut
6E	Veranda	Cut
8I	Stairs and landing	Cut
9I	Chris's bedroom	Mix
	10 Outboard motor	
16E	Back garden	Cut
7I	Hall and stairs	
16E	Back garden	
17E	Back door	
	11 The Oil Company	
18I	Entrance & general office	Mix
19I	Board room	Mix
	12 Collapse of Alva	
20I	Surgery	Mix
	13 Pentagon	
21E	The Pentagon	Mix
22I	Colonel's office	Mix
23E	Naval Branch	Mix
24I	Commander's office	Mix

Set No.	Sets and locations in each sequence	Transition
25I	14 Blair & Thorgelson	intercut with Mix
26I	Blair's office	
	Thorgelson's office	
	15 Second trial	
16E	Back garden	
5E	Road	
	16 Washington highway	
27E	Highway	
28E	In Blair's car	
	17 Chris and Alva	
29I	Abbott lounge	Cut
7I	Hall and stairs	Cut
9I	Chris's bedroom	Cut
8I	Stairs and landing	Fade
	18 Research Chemists	
25I	Blair's office	
18I	General office	
30I	Research laboratory	
	19 Blair's scheme	
18I	General office	
25I	Blair's office	
	20 Chris going home	
31E	Country roads	
4E	In Chris's car	
	21 Abbott's scheme	
25I	Blair's office	
18I	General office & entrance	
	22 Helicopter chase	
32E	Country roads	
4E	In Chris's car	
	Helicopter	
34E	In helicopter	
35E	Farmyard (see quoted)	
36E	Homestead	
	23 "GasGat" intervenes	
37I	(night) Hall of homestead	
38I	(night) Dining room	
36E	(night) Homestead & well	
	24 Finale, with love	
36E	Homestead	
37I	Upstairs landing	
40I	Bedroom	
36E	Well	
40I	Bedroom	MIX to THE END title.



*Chased by the helicopter. Note the typical three-quarter back-lighting (giving enhanced depth) so often seen in American exteriors. (Sequence 22.)*

rowing gadget, offends her by making no response when she, following, admits she loves him. "Zazzle" chortles Aristotle, entering after Alva storms out and seeing the stunned look.

Further footage is wasted in low key as the bosses dash to the Research lab. to see Thorgelson demonstrating his copied tablet. They whizz through the general office, and a continuity bridge to get them down to the lab. is well provided by a typist remarking to her friend, "Yes, I knew they'd turn on him some day." But there is a very uneasy silence as the "better" tablet refuses to work. So Blair grabs one, puts it in a tumbler of water, and drains it, mouthing in expressive close-up, "Alka-seltzer." It should be noted that this gag changes the approach from comedy to farce.

#### Council of War

Blair's council of war to retrieve Chris, who has suddenly become a valuable asset, is livened by good dialogue. Alva's references to Capitol as a "going concern" get an anguished rebuke. Abernathy keeps referring to water. The discussion on the likely route taken by Chris, who left early for his Ohio home, degenerates into fantastic guesswork, till Blair yells for the helicopter ("Used for public relations").

Abbott stops Blair in the passage on his

way out, and introduces him to the General Manager of a competing oil company. In a miracle of timing, the men start a cordial hand-shake, then stop just before their hands meet. In an agonized aside, Blair promises 50% of the profits, if the rival can be kept off. Abbott agrees, Blair dashes away, and in a most telling L.S., beyond glass swing doors, Abbott is seen to give the rival a dollar bill, on which he produces and replaces his taxi-driver's cap . . .

"Gas Gat" McGuinness, a hearty and talkative crook, carries on a double-meaning conversation with Chris as they drive along. He waves at the helicopter that soon follows them, then takes fright and jumps off. The helicopter continues following Chris . . .

1. F.L.S. Car approaches camera, helicopter follows.
2. C.S. Chris : he looks at it over his shoulder.
3. T.S. (camera in back of car) he is looking over his shoulder, and keeps driving straight on, though the road turns . . .
4. M.S. (pan) car crashes through fence, into haystack.
5. L.S. typical Southern homestead. On verandah, farmer continues drinking while wife gets to her feet.
6. C.S. Farmer puts down his glass.
7. C.M.S. Alva, Blair, Abernathy and pilot on helicopter. Blair directs pilot to land.
8. C.M.S. Moving hay. Chris emerges, looks around . . .
9. M.S. (pan) ditto, he slides off back of car enveloped in hay.
10. C.M.S. Farmer and wife stare from verandah at . . .
11. F.L.S. helicopter approaching homestead.
12. C.M.S. (as 10) they stare.
13. F.L.S. (as 11) amid great wind it lands by the house.
14. C.M.S. (as 12) they stare harder, and . . .
15. C.S. the farmer exclaims "Yankees!"
16. M.S. Chris approaches, is passing a well when boards give way and he sinks into the ground.

This excellent action sequence is of textbook precision, climaxed with a grand comedy idea in shot 15 for which shot 16 provides the laugh gap. Then the protagonists get to business. While Abernathy is telephoning the secret information to Washington and discovering that Charlie Ramsbottom, the editor of the local paper, is hanging on the party line to the farm, Chris is being talked into signing.

They are seated by the sliding door to the dining room, and Blair's impatience causes Alva to ask, "Why Mr. Blair, what could happen?" when the door slides briskly away and in pops Gas Gat McGuinness, gat well in evidence. The sheer timing of this effect dares me to compare it with Macbeth's entry after the witch has croaked "By the pricking of my thumbs, something wicked this way comes."

Unwillingly rescued, Chris is told to stand perfectly still outside, by the well, while McGuinness goes to collect a car: but he's only gone a few paces when more

(Continued on page 856)

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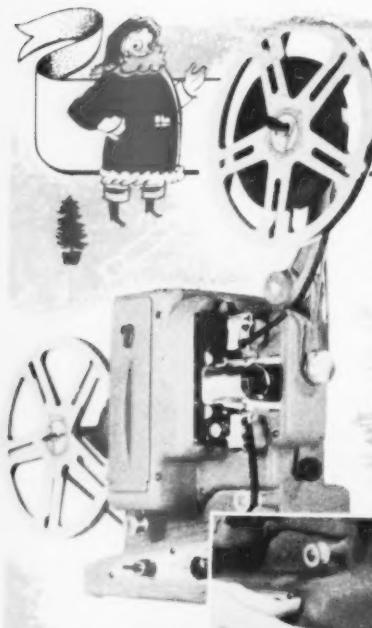
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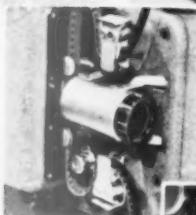
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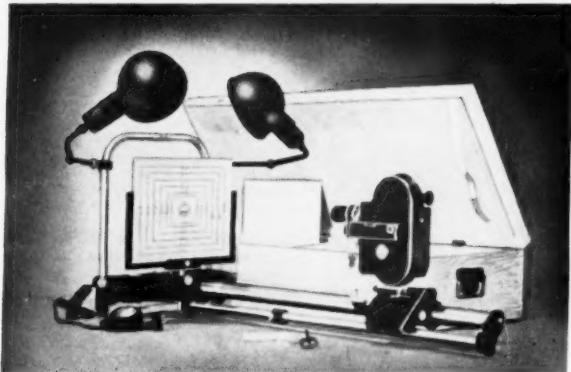


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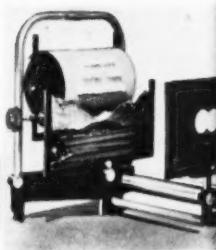
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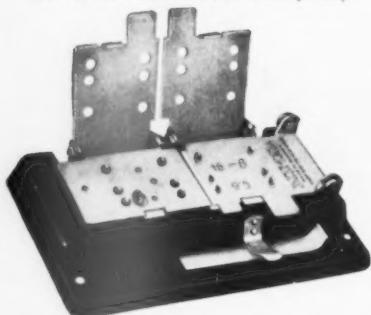
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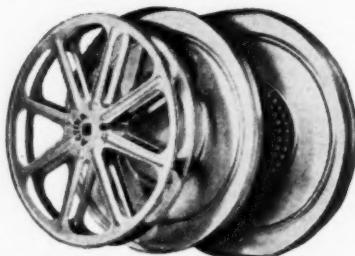
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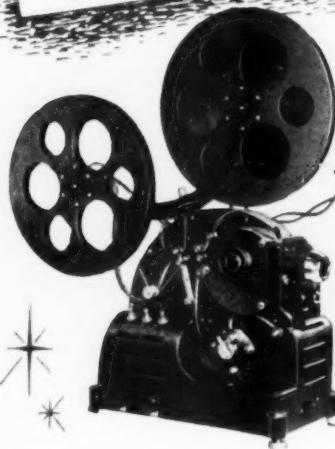
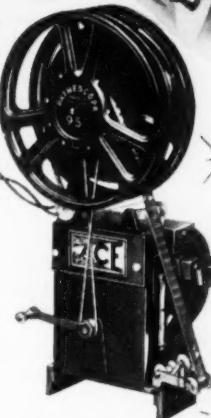
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# Taken to Heart

A MOST PECULIAR STORY

I had asked a few friends in to see my latest film. It was the usual family picture but I was rather proud of it because it represented my first attempt at editing and titling. Among our guests was a newcomer to the district—Higgins. I'd found out that he, too, was a cine maniac, so it seemed only friendly to invite him. But whereas my other projection evenings had always been quite a success, this one got off to a bad start.

Higgins made it known that my projector was of a very inferior make, long discontinued. He himself had the world's best, old boy. It appeared that my screen had the wrong surface. He could not understand why I went in for Xmm. when Ymm. and even Zmm. gave so much better quality. And it was clear that I was no showman, for I set up the projector in the same room as the audience and it had never occurred to me to get a blimp. A white screen at the end of a reel drew a resigned sigh from him. The complete absence of musical accompaniment made successive sighs only too audible.

I think I could have put up with all this and still been polite, for after all, he was my guest, but what really got me down was his criticism of the film. Vanity, I suppose, for hitherto I had basked in the admiration of a non-technically minded audience. It wouldn't have been so bad had he delivered his judgment in private, but he had to give forth in a loud voice over the coffee.

It seems that the editing I thought I had done wasn't editing at all. Well, anyway, the exposure was pretty good, wasn't it? Quite good, old boy, except for that over-exposure in the last twenty feet. Yes, but I didn't use an exposure meter. Raised eyebrows. I went by the *A.C.W.* exposure tables. Yes? Can't go wrong with them, old boy. I gathered that any fool could interpret them accurately, that if there was any credit for correct exposure it went to the latitude of the film, the tables and the processing.

Personally—although it's not for me to say—I rather thought that big close-up of baby was rather good. How right you are, old boy! It's really first-class, hits you in the eye at once. I mean to say, being the



only close-up it can't fail to make an impression. But nevertheless, Higgins was kind. These mistakes of mine were comparatively trivial. It only needed a little more experience to put them right. No, what was really wrong was the absence of artistic—now what was the word?—artistic—artistic integrity—*integrity*, that was it! 'Artistic integrity' was what he said.

I needed to cultivate it. I needed to get impact and drama into my films. The family film offers such little scope for these things. Let there be vivid interpretation, punch, vigour. Above all, let there be artistic integrity.

Well, I have tried to take the lesson to heart. The film to which I have just spliced on "The End" title really does pack a punch and I'm sure it has artistic integrity. The scene I like best is where the villain comes into the room and, all unsuspecting, raises the lid of the desk, setting off a booby trap and collecting a bullet in the heart.

The lid is slowly raised, giving the effect of a wipe then—flash!—and as he falls to his knees, the camera is rapidly tilted slightly upwards, thus emphasising the dominant movement by opposing movement. Then comes a series of rapidly cut big close-ups of the clenched hand, the head sunk on the chest, the glazing eyes, while puffs of smoke disappear in the air.

I wish I could have shot it in colour, but since I had to process the film myself, it had to be black-and-white. I think Higgins would have liked it. Certainly I owe it all to him. But unfortunately Higgins has not seen it. He seems to have inexplicably disappeared. Indeed, the police are making enquiries about him. They called round here an hour ago and asked all sorts of questions. It's very disturbing having them about the place. You wouldn't like it yourself.—M.C.



A scene in the making from "They're Hard to Catch", 250ft. 9.5mm. comedy available from the Ickenham F.S.

## AMATEUR FILMS

### FOR CLUB AND HOME SHOWING

#### BRITISH FILM INSTITUTE

An interesting selection of British and foreign amateur films is available from the amateur section of the B.F.I. Library. *Paris, Joli Souvenir*; *Impromptu* and *Fantasia Tragica*, for example, were prize-winners in recent UNICA international competitions. (All films are 16mm. silent monochrome unless otherwise stated. Running times are given thus : 10m.)

*Adventures of Jimmy* (U.S.A. 1951), S.O.F., 12m. (f), by James Broughton; *And So to Work* (G.B. 1936), S.O.F., 19m. (a), by Dr. Richard Massingham; *Between Two Worlds* (G.B. 1952), S.O.F., 19m. (f), (h), by Oxford University Experimental Film Group; *Block Legend* (G.B. 1948), 60m. (b), by Mount Pleasant Productions; *Children's Films*, 12m. (composite film of short productions made by school children); *Derby Sketch Book* (G.B. 1949), 12m. (c), (h), by Richard H. Thomas; *Fantasia Tragica* (Spain 1950), 18m. (b), by Enrique Pite; *Four in the Afternoon* (U.S.A. 1951), S.O.F., 15m. (f), by James Broughton; *Go West, Young Man* (G.B. 1950), 10m. (puppet film), (h), by J. Barton; *Hadrian's Wall* (G.B. 1952), S.O.F., 20m. (c), by J. Williams; *Hoppy Weekend* (G.B. 1949), 12m. (c), (h), by Nigel McIsaac; *Impromptu* (Spain 1950), 17m. (b), by Pedro Font; *Indian Gold* (G.B. 1949), 15m. (g), (h), by Donald Carvon; *Looney Tom* (U.S.A. 1951), S.O.F., 12m. (f), by James Broughton.

*Marionettes* (G.B. 1948), 21m. (b), by Ace Movies; *Modern Bee Breeding* (G.B. 1951), 20m. (c), by C. P. Abbott; *Mother's Day* (U.S.A. 1950), S.O.F., 22m. (f), by James Broughton; *Neighbourhood 15* (G.B. 1948), S.O.F., 45m. (c), by Look and Learn Film Unit; *Our College* (G.B. 1948), S.O.F., 15m. (c), by Hugh van Griffith; *Paper Boat* (G.B. 1951), 34m. (b), by High Wycombe Film Society; *Paris, Joli Souvenir* (Holland 1951), 9m. (d), by P. de Groot; *Sausalito* (U.S.A. 1950), S.O.F., 10m. (f), by Frank Stauffacher; *Sestrières* (G.B. 1949), S.O.F., 19m. (c), by Guy Cote; *Table Top Ballet* (G.B. 1949), S.O.F., 4m. (animation), by C. F. R. Simpson; *The Singing Street* (G.B. 1951), S.O.F., 20m. (c), by Nigel McIsaac.

Hire : 7s. per reel (monochrome), 10s. per reel (colour) for first day only ; 2s. per reel for each additional day. A 25% discount for B.F.I. members. Applications to : Film Distribution Section, British Film Institute, 4 Great Russell Street, London, W.C.1.

#### INSTITUTE OF AMATEUR CINEMATOGRAPHERS

All three gauges are represented in this library, which contains over 150 films. Hire charges are 2s. 6d. per reel (monochrome) and 5s. per reel (colour) for members ; for non-members the fees are 7s. and 10s. respectively. Sound films are available at slightly higher rates. Catalogues and details of membership

#### KEY

(a) comedy, (b) drama, (c) documentary, (d) personal, (e) interest, (f) abstract, (g) comedy-drama, (h) colour, (i) monochrome. Hire fees are indicated thus : (k) 5s. Where there are conditions of hire, the following classifications are used : (l) for exchange with other clubs only, (m) exchange or hire fee by arrangement. The "Yes" or "No" after (n) shows whether the film is available for hire to individuals. The name and address of the club official to whom application should be made is given at the end of each paragraph. All films are 16mm. unless otherwise stated. In those cases where it has been supplied, the year the film was made is given in brackets after the title.

are available from The Secretary, I.A.C., 8 West Street, Epsom, Surrey.

#### FEDERATION OF CINEMATOGRAPH SOCIETIES

The Federation's library films are now circulated in a number of "postal programmes". Each programme contains one or more films, a cue sheet and a critical appraisal of the films. Hire charges for 1 hour programmes are 7s. 6d. and for 2 hour programmes 12s. 6d. to members and twice as much to non-members. Postage is an additional charge. Programmes currently available are :



One of the leading players in "The Country Pumpkin", 550ft. 16mm. comedy made by the Ickenham F.S.

"The Amateur and the Story Film" (2 hr.): *The Society of Nations, Refuge and Harvest Moon*. Written appreciation by Ben Carleton.

"Comedy Themes for Amateur Films" (2 hr.): *Mower Madness, What a Night, Doctor's Orders and It Never Rains*. Written appreciation by Richard Winnerton.

"Outdoor Filming Technique" (1 hr.): *Cornish Pyramids, Dartmoor Southwards, Stringing Along, The Private Life of a Swallow-Tail Butterfly and Mountain Stream*. Written appreciation by R. H. Alder.

Extinction (1 hr.). This programme includes comments on this film by George Sewell, F.R.P.S., Dr. H. Handiwall, F.R.P.S., Denys Davis, and Harry Walden, A.R.P.S. Recorded on 7in. per sec. magnetic tape.

Applications to Programme Service, Federation of Cinematograph Societies, c/o Royal Photographic Society, 16 Princes Gate, London, S.W.7.

**Ace Movies.** *Driftwood*, 1,100ft., (b), (j), (k) 15s. (n) No. *Three Floors Up*, 800ft., (g), (j), (k) 10s. (n) No. *The Miracle*, 1,100ft., (b), (j), (k) 15s. (n) Yes. *Marionettes*, 600ft., (b), (j), (k) 10s. (n) Yes. *Luna Park*, 400ft., (b), (j), (k) 5s. (n) No. £20 Reward, 600ft., (a), (j), (k) 10s. (n) No. From Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey.

**Belfast Y.M.C.A. Amateur Cine Society.** *Yarn for Belfast* (1951), 550ft., (c), (h), (k) 10s. 6d. (n) Yes. From E. Silver, 23 Church Street, Belfast.

**Boston Film Society Production Unit.** A Boston Story (1951), S.O.F., 600ft., (e), (j), (k) 15s. (n) Yes. From Charles Whitaker, 23 Tollfield Road, Boston, Mass.

**Bradford Cine Circle.** Once in a Lifetime (1948), 800ft., (a), (h). *Thief of Time* (1949), 8mm., 350ft., (a), (h). *Orse Reddish and Owl Rose* (1950), 800ft., (a), (h). *Wharfedale* (1951), 800ft., (c), (h). *There Were No Angels* (1951), 800ft., (a), (h), (l), or 3s. 6d. per 400ft. reel. (n) No. From F. T. Goodwin, 94 Sunbridge Road, Bradford.

**Bristol Amateur Cine Society.** *Cider Institute*, 400ft., (c), (j). *Jubilee Celebrations*, 600ft., (e), (j). *Albert's Treasure Box* (1950), 400ft., (a), (j). *Impromptu* (1951), 400ft., (b), (j), (k) 2s. 6d. each, (n) Yes. From G. W. Watts, 220 Badminton Road, Downend, Bristol.

**Canterbury Amateur Cine Society Film Unit.** *Horn of Handweaving* (1951-52), 400ft., (c), (j). *Kent Yachting Week* 1952 (1952), 400ft., (e), (j), (k) 2s. 6d. each, (n) No. From J. C. McCallum, "Mile Away", New Dover Road, Canterbury, Kent.

**Connoisseur Circle.** *Fantasmagoria* (1948), 1,100ft., (f), (j), (k) £1. *Ferry Flirt* (1949), 700ft., (f), (j), (k) 7s. 6d. *The White Lady* (1949), 700ft., (f), (j), (k) 15s. *Ris Has A Bath* (1950), 250ft., (d), (j), (k) 7s. 6d. *Robot Three* (1951), 700ft., (g), (h), (k) £1. *The Pluggers' Picnic* (1952), 300ft., (a) juvenile, (j), (k) 10s., (n) Yes. From Connoisseur Circle, 395 Main Street, Wishaw,



The vicar resumes an unsteady course after an encounter with the mammoth pumpkin—from "The Country Pumpkin".



Eric Saw as he appears in "Leave It To Me", High Wycombe F.S. comedy directed by Tony Rose.

**Lanarks.** *Chick's Day* (1950), 1,100ft., (c), (j), (k) 15s., (n) Yes. From Contemporary Films Ltd., 59 Frith Street, London, W.I.

**Crouch End Amateur Cine Society.** *The Dress* (1947), 400ft., (g), (j), (k) 2s. 6d. *Two O'Clock Jump* (1948), 9.5mm., 120ft., (a), (j), (k) 2s. *The Chance to Dream* (1949), 300ft., (z), (i), (k) 2s. 6d. *A Little Bit Too Much* (1949), 9.5mm., 250ft., (a), (j), (k) 2s. 6d. *Token for a Ride* (1950), 500ft., (a), (j), (k) 3s. *Snop* (1950), 9.5mm., 300ft., (a), (j), (k) 2s. 6d. (plus outward postage in each case) (n) Yes. From F. Hewitt, 53 Rathcoole Avenue, Hornsey, London, N.8.

**Eccles Amateur Cine Group.** *Wait for It* (1951), 400ft., (a), (j), (k) 4s., (n) No. From E. Higgins, 17 Basset Street, Higher Broughton, Manchester 7.

**Edinburgh Cine Society.** *Edinburgh, 600ft.*, S.O.F., (e), (h), (j), (k) 10s. *Edinburgh Tattoo*, 1952, 400ft., S.O.D., (e), (j), (k) 7s. 6d. *Silver Butcher—How to Dress a Fly*, 300ft., (e), (h) and (j), (k) 7s. 6d., all plus postage, (n) No. From Brian P. Winpenny, 44 Corstorphinebank Drive, Edinburgh 12.

**Finchley Amateur Cine Society.** *My Face is my Fortune* (1930), 400ft., (a), (j), (k) 3s. *Monty's Misfortune* (1932), 800ft., (g), (j), (k) 5s. *Chance is a Fine Thing* (1937), 350ft., (g), (j), (k) 3s. *Stensons of Suburbia* (1947), 400ft., (c), (j), (k) 3s. 6d. *Duel Dilemma* (1949), 650ft., (g), (j), (k) 4s. 6d., (n) No. From G. D. W. Watts, 12 The Grange, Chandos Avenue, London, N.20.

**Fourfold Film Society.** *Time to Consider*, 400ft., (c), (j), (k) 4s. 6d. *Account Settled*, 400ft., (b), (j), (k) 5s. 6d. *Printing with a Silk Screen*, 200ft., (c), (h), (k) 5s. *Meet Me in the Local*, 400ft., (c), (j), (k) 5s. 6d. *The Beginning*, 200ft., (a), (j), (k) 3s. *Only for Telling*, 350ft., (a), (h) and (j), (k) 7s. 6d. *How to Catch a Burglar*, S.O.F., 200ft., (a), (j), (k) 5s. *The Milton Case*, 300ft., (b), (j), (k) 3s. 6d. *Aquila Aquatics*, 100ft., (a), (h), (k) 3s. *People of Paper*, 300ft., (c), (h), (k) 7s. 6d. *Sweet Repose*, 200ft., (a), (j), (k) 3s. (n) Yes. From Miss K. Lunniss, Flat 3, 74 Bolsover Street, London, W.1.

**Glasgow Cine Club.** *Calderpark Zoo* (1950), 400ft., (e), (h). *The Room* (1951), S.O.F., 400ft., (b), (j). *Wood Shots* (1951), 400ft., (e), (j). *Illusion* (1952), S.O.D., 400ft., (f), (j). *The Stationmaster* (1952), S.O.D., 400ft., (a), (j), (k) 5s. each. (n) No. From W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3.

**Halifax Cine Club.** *New Horizons* (1945), 400ft., (e), (h). *To Strengthen Thy Church* (1947), 400ft., (c), (h), (k) 10s. each. (n) No. From W. V. Maude, 222 Rochdale Road, Halifax.

**Hamtone Films (Northampton Film Society Production Unit).** Pyrenees Tramp (1950), 8mm., 200ft., (c), (j). Northampton in 1951 (1951), 9.5mm., 400ft., (c), (j). No Road (1951), 8mm., 200ft., (c), (j). Bon Voyage in the Vosges (1951), 8mm., 200ft., (c), (j). Schwarzwald Sojourn (1951), 8mm., 200ft., (c), (j). Three Point Landing (1951), 8mm., 200ft., (c), (h). Safety Corridor (1952), 400ft., (c), (j). School by the Sea (1952), 400ft., (c), (j), (k) postage only. (n) Yes. From L. Warwick, 154 Kingsley Road, Northampton.

**High Wycombe Film Society.** Full Circle (1947), 400ft., (g), (j), (k) 5s. Leave It To Me (1948), 700ft., (a), (j), (k) 10s. Paper Boat (1949), 800ft., (b), (j), (k) 15s. Nothing to Fear (1950-51), 200ft., (b), (j), (k) 15s. Portrait of Wycombe (1951), 750ft., (c), (j), (k) 15s. (n) Yes. From Tony Rose, Wymering Stuar Road, High Wycombe, Bucks.

**Ickenham Film Society.** The Country Pumpkin (1950), 550ft., (a), (j), (k) 5s., (n) Yes. They're Hard to Catch (1951), 9.5mm., 250ft., (a), (j), (k) 2s. 6d., (n) Yes. Festival of Britain (1951-52), 400ft., (c), (h), (k) 7s., 6d., (n) Yes. I.F.S. Newsreel 1952 (1952), 400ft., (e), (j), (k) 5s., (n) Yes. Sidetracked (1952), S.O.F., 850ft., (b), (j), (k) 17s. 6d., (n) No. From Mrs. M. de Coninck, 7 Hill Rise, Ruslipp, Middlesex.

**Isle of Wight Amateur Cine Society.** Why the Natives are called Isle of Wight Colves (1948), 300ft., (a), (j), (k) 2s. 6d., (n) Yes. From L. W. Jennings, 6 Clarence Road, Newport, Isle of Wight.

**Kingston and District Cine Club.** Foiled Again (1949), 300ft., (a), (j), (k) 2s. 6d. Portrait of a Murderer (1950), 9.5mm., 270ft., (b), (j), (k) 2s. 6d. Drawings that Move (1951), 9.5mm., 200ft., (c), (h) and (j), (k) 2s. 6d. The Millstream (1951), 100ft. (cartoon), (h), (k) 5s. Beware of Love (1951), 9.5mm., 300ft., (g), (j), (k) 2s. 6d., (n) Yes. From Roy Procter, c/o The Nook, Vale Road, Outlands, Weybridge, Surrey.

**Lincoln Cine Club.** Barehole to Tap (1949), 260ft., (c), (j), (k) 2s. 6d. Lantern Slide Binding (1951), 100ft., (c), (j), (k) 1s. 6d., (n) Yes. From N. Jebson, 10 Pennell Street, Lincoln.

**Minature Photoplays.** Mr. Justice Kimberley (1951-52), 9.5mm., 350ft., (b), (j), (k) 5s., (n) Yes. From J. Kelly, 57 Nicander Road, Liverpool 15.

**Monarch Pictures, Jersey Channel-Isles** (1951), 9.5mm., 240ft., (e), (j), (k) 3s. Tally ho You Die (1951), 9.5mm., 290ft., (b), (j), (k) 3s. The Moon was Clouded (1951), 9.5mm., 350ft., (b), (j), (k) 3s. 6d. Brief Incident, 9.5mm., 200ft., (b), (j), (k) 2s. 6d. Strange Meeting (1952), 9.5mm., 200ft., (b), (j), (k) 2s. 6d. Such is Life (1952), 9.5mm., 375ft., (a), (j), (k) 4s. Objective MD (1952), 9.5mm., 400ft., S.O.D., (b), (j), (k) 7s. 6d. Men from the Planet (1952), 9.5mm., 350ft., (b), (j), (k) 7s. 6d. Rendezvous with Chris (1952), 9.5mm., 200ft., S.O.D., (b), (j), (k) 5s. Jersey News Review 1951, 9.5mm., 200ft., (c), (j), (k) 2s. 6d. Jersey News Review 1952, 9.5mm., 350ft., (c), (j), (k) 4s. 6d., (n) No. From Graeme A. Ahier, "Treetops", 35 Pied-du-cotil, First Tower, Jersey, C.I.

**Mountfield Cine Group.** Root of Evil (1952), 9.5mm., 100ft., (b), (j). Sea Urchin (1952), 9.5mm., 100ft., (g), (j), (k) 1s. Ed. each. (n) Yes. From John A. B. Woods, 12 Mountfield Gardens, Tunbridge Wells, Kent.

**Newcastle Amateur Cinematographers Association.** Slipways (1935), 260ft., (b), (j). Out of the Drum (1936), 400ft., (g), (j). Tricks of Fate (1936), 9.5mm., 300ft., (b), (j). What Shall I Wear? (1937), 800ft., (g), (j). Beyond the Horizon (1938), 700ft., (b), (j). It Happened Thus (1938), 9.5mm., 300ft., (a), (j). Eyes in the Night (1939), 9.5mm., 450ft., (b), (j). House in Doherty Square (1948), 700ft., (b), (h). Stair Rod to Heaven (1949), 400ft., (a), (j). Training (1949), 8mm., 200ft., (a), (h). According to Sam (1950), S.O.F., 900ft., (e), (j). It's That Sam Again (1951), S.O.F., 1,050ft., (e), (j). Bonnets over the Border (1951), S.O.F., 400ft., (e), (j). Thirty Days Hath September (1951), 9.5mm., 650ft., (b), (j). P.C. Grubb's Last Case (1952), 9.5mm., 500ft., (a), (j). Flowers for Peter (1952), 1,000ft., (b), (j). In Pawn (1952), 8mm., 400ft., (a), (j). Sam Presents the Travers (1952), S.O.F., 810ft., (e), (j), (m). (n) No. From George Cummin, 143 Bayswater Road, Newcastle upon Tyne 2.

**Norwich Cine Society.** Unmasked (1935), 9.5mm., 300ft., (b), (j), (l) or 2s. 6d. Foot Luck (1946), 9.5mm., 250ft., (a), (j), (l) or 2s. 6d. Catch as Catch Can (1947), 9.5mm., 250ft., (a), (j), (l) or 2s. 6d. Escape to Nowhere (1948), 800ft., (a), (j), (l) or 10s. 1950 Competition Films (1950), 400ft. (7 shorts on crime), (j), (l) or 5s. Slap and Dash (1950), 8mm., 200ft., (a), (j), (l) or 2s. 6d. Patch (1952), 8mm., 250ft., (a), (j), (l) or 2s. 6d. (n) No. From W. D. Robertson, 5 Essex Street, Norwich.

**Rochdale Festival Film Group.** Rochdale 1951 (1951), 9.5mm., 800ft., (c), (j), (l), (n) only within Rochdale district. From J. W. Clegg, 1 Milk Street, Rochdale, Lancs.

**Skegness Photographic and Cine Society.** Coal Gas (1950), 600ft., (c), (j), (k) 2s. 6d., (n) Yes. From Godfrey C. Farmer, 226 Drummond Road, Skegness, Lincolnshire.

**Southgate Pictures.** London of the Past (1951), 9.5mm., 450ft., (e), (j), (k) 5s. 6d., (n) Yes. From G. N. Wilkins, 15 Abbotshill Avenue, Old Southgate, London, N.14.

**South London Film Society.** Camberwell Jubilee Celebrations (1950), S.O.F., 350ft., (e), (h), (k) free. London Borough (1952), S.O.F., 1,000ft., (c), (j), (k) £1. (n) Yes. From South London Film Society, 131 Camberwell Road, London, S.E.5.

**Stoke-on-Trent Amateur Cine Society.** Murder (1935), 200ft., (a), (j), (l) or 3s. 6d. Diamond Cut Diamond (1936), 400ft., (b), (j), (l) or 5s. Nancy's Escape (1937), 450ft., (a), (j), (l) or 5s. It Never Rains (1938), 400ft., (a), (h), (l) or 5s. Joel's Nail, 600ft., (a), (j), (l) or 7s. 6d. (n) No. From W. H. Kendall Tobias, 714 London Road, Oakhill, Stoke on Trent.

**Strathearn Film Players.** Caledonian Tour (1950-1952), 9.5mm., 800ft., (e), (h) and (j), (k) 12s. 6d. Why The Train Was Late (1951), 9.5mm., 200ft., (a), (j), (k) 3s. 6d. (n) No. From F. D. Turner, 28 Burrell Street, Crieff, Perthshire.

**Swindon Film Unit.** A Tribute to Richard Jefferies (1948), 400ft., (c), (j), (k) 3s. 6d., (n) Yes. Jubilee Year (1950), 1,300ft., (c), (j), (k) 10s., (n) No. Princess Elizabeth's Swindon Visit (1950), 300ft., (c), (j), (k) 3s. 6d., (n) Yes. Portrait of a Town (Swindon) (1951), 400ft., (c), (j), (k) 3s. 6d., (n) Yes. From D. R. Winslow, 63 Eastcote Hill, Swindon, Wilts.

**Sydenham Film Unit.** Take One (1951), 250ft., (c), (j), (k) 3s. Breathing Space (1952), 400ft., (e), (h), (k) 6s. Scenes from Twelfth Night (1952), 200ft., (a), (h), (k) 4s. (n) No. From H. W. Wicks, 18 Addington Grove, London, S.E.26.

**Trowbridge and District Camera and Cine Club.** Pioneer of Photography (1950), 700ft., (c), (j), (k) 10s., (n) No. From P. R. Dicks, 55 Stallard Street, Trowbridge, Wilts.

**Wallasey Amateur Cine Club.** The Fugitive (1937), 9.5mm., 250ft., (b), (j). The Coupon (1938), 300ft., (a), (j). "New" New Brighton (1939), 9.5mm., 350ft., (c), (j). Little People (1950), 350ft., (c), (h). The Baron's Dilemma (1950), 400ft., (a), (j). As Prescribed (1951), 9.5mm., 150ft., (a), (j), (n) No. From A. A. McDonald, 81 Penkeid Road, Wallasey.

**Warrington Cine Society.** Fishy Business (1936), 400ft., (a), (j). Grass Track Racing (1936), 200ft., (e), (j). House Business (1937), 400ft., (a), (j). A.R.P. (1937), 400ft., (c), (j). Pearls (1938), 9.5mm., 250ft., (b), (j). In the Can (1949), 8mm., 200ft., (a), (j). Watta Business (1949), 300ft., (a), (j). This Man is Wanted (1950), 350ft., (b), (j), (k) 3s. 6d. each but exchange preferred. (n) No. From J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.

**West London Film Unit.** Double Crossed (1950), 400ft., (g), (j), (k) 2s. 6d. Premature Decease (1950), 350ft., (b), (j), (k) 2s. 6d. Black Magic (1950), 8mm., 125ft., (b), (j), (k) 2s. 6d. Lowdown on the Movies (1950), 8mm., 125ft., (a), (j), (k) 2s. 6d. Little Men (1951), S.O.D., 600ft., (b), (j), (k) 3s. 6d. Brass Tax (1951), 9.5mm., 300ft., (a), (j), (k) 2s. 6d. On Production (1952), 9.5mm., 180ft., (a), (j), (k) 2s. (plus 9d. for postage on each order). (n) Yes. From C. Kaulins, 11 Burgess Hill, London, N.W.2.

(Concluded on page 832)



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"GRAMS" "ANIMATED"

**Wimbledon Cine Club.** *The Cat came Back* (1932), 250ft., (a), (j). *The Man from London* (1933), 700ft., (b), (j). *Coffee Stall* (1934), 150ft., (b), (j). *Swing Mr. Charlie* (1937), 350ft., (e), (j). *Elusive Len* (1938), 8mm., 200ft., (a), (j). *The Snob* (1939), 400ft., ( ), (j). *Mr. Handyman* (1948), 9.5mm., 300ft., (a), (j). *What the Eye Doesn't See* (1948), 8mm., 200ft., (a), (j). *The Astral* (1949), 400ft., (b), (j), (k) 2s. each (plus outward postage in each case). (n) No. From Derek Parvin, 20 The Bye Ways, Surbiton, Surrey.

**Wisbech and District Film Society.** *Wisbech Festival Newstreet* (1951), 1,300ft., (e), (h), (k) 12s. 6d., (n) Yes. From Roland Ream, Borough Studio, Wisbech.

Note: When booking films from this list, it might be advisable to give alternative choices, since in many cases only one print is available.

The young couple whose bizarre adventures are related in the High Wycombe fantasy, "Full Circle".



## Where to See the 1951 Ten Best Films

	Date of Show	Theatre	Time	Presented by	Tickets
BRISTOL	Nov. 18	Grand Hotel, Broad Street	7.30 p.m.	Bristol Amateur Cine Society	2s. from E. J. Worsell, 39 Foothill Road, Hanham, Bristol.
BATH	Nov. 19, 20	Pump Room, Abbey Churchyard	7.45 p.m.	Grosvenor Film Productions	2s. from R. Brinkworth, 19 Grosvenor Place, Bath.
EDINBURGH	Nov. 20, 21, 22	Society's Cinema, 23 Fettes Row	8.00 p.m.	Edinburgh Cine Society	2s. from James Douglas, 23 Costorphine Bank Drive, Edinburgh 12.
WIGAN	Nov. 26	Hall of Wigan Grammar School	7.30 p.m.	Wigan Cine Club	2s. from H. Bell, 1 Gathurst Lane, Gathurst.
TODMORDEN	Nov. 30	Gem Cinema, Cornholme	7.30 p.m.	Todmorden Photographic Society	Admission (free) by programme from John A. Stott, Woodside Cottage, Broadstones, Todmorden.
COVENTRY	Dec. 1, 2	Coventry Technical College, The Butts	7.30 p.m.	Coventry Film Production Unit	2s. from R. Yeoman, 67 Lion Fields Avenue, Allesley, Coventry.
LIVERPOOL	Dec. 3, 4	Radiant House, Bold Street	7.30 p.m.	Liverpool A.P.A. Cine Group	1s. 6d. from G. H. Hesketh, 10 Childwall Crescent, Liverpool 16.
HARROW	Dec. 6	Kodak Hall, Headstone Drive, Wealdstone	3 and 7 p.m.	Kodak Works Photographic Society	1s. 6d. from W. Bullock, Kodak Works P.S., The Works, Headstone Drive, Wealdstone, Harrow.
SUTTON IN ASHFIELD	Dec. 12	Wesleyan Hall, Outram Street	7.00 p.m.	Ashfield Cine Club	1s. 6d. from H. Twidale, Photographic Supplies, Outram Street, Sutton in Ashfield.
HEBDEN BRIDGE	Dec. 13	The Little Theatre, Holme Street	7.00 p.m.	Hebdon Bridge Literary and Scientific Society Cine Section	Free, there will be a silver collection.
CARDIFF	Dec. 19	Cory Temperance Hall, Station Terrace	7.00 p.m.	Cardiff Amateur Cine Society	2s. 6d. (children half price) from T. Griffith, 24 Woodland Road, Whitchurch, Glam.
TORQUAY	Jan. 2	South Western Gas Board Theatre, 112 Union Street	7.00 p.m.	South Devon Film Society	Admission by programme 2s. from Eric Woolley, 189 Union Street, Torquay, Devon.
BRIDLINGTON	Jan. 5	Christ Church Hall, Quay Road	7.30 p.m.	Bridlington P.S. Cine Group	Admission by programme (1s. 6d.) from H. Freeman, Flat 4, 9 North Marine Drive, Bridlington.
LYTHAM ST. ANNES	Jan. 7	College of Further Education, St. Annes	7.30 p.m.	Lytham St. Annes Cine Society	1s. from C. P. Ramsbotham, 23 Ansdell Road North, Lytham St. Annes.

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# Club Round-Up

The number of club reports sent us for this special number has proved an embarrassment—nearly 150 of them. We have been able to pick only single items from them, and many which contained no information beyond the familiar 'filming is proceeding according to plan' we have reluctantly had to omit. But we thank all our correspondents for letting us know about the activities of their clubs—and for their kindly Amas greetings. Next month we hope to revert to the usual form of report. Last day for their receipt for publication in the Jan. 1953 issue: Nov. 20th, 1952.

**G**ood results have been obtained by *Apex C.C.* with their plastic processing drum which takes 50ft. of 16mm. film and costs £1 to make . . . A thief who, escaping from the police, bursts into a Christmas party, is the chief character in "Crashing In", *Allen Cross F.S.*, comedy-drama recently publicly shown . . . Mr. Robyns, who gave a talk on Pearl White and showed one of her films to *Albany Productions F.U.* has been collecting cuttings, photographs and films featuring the silent-s Serial queen for 34 years . . . Members of the *Aberdeen and District C.C.* are being urged to hunt through their junk collections for an old 620 or 120 folding camera—the club has been offered a stainless steel processing tank in exchange . . .

Theme of *Astro C.C.* current production is the contrast between the lives of two married couples—"one pair tidy-minded, the other untidy". Member D. B. Gate of the *Auckland Eight Movie Club* declined election to the committee as he is getting married and "doesn't want to be tied down" . . . Electronic engineers in Sydney, the *Australian A.C.S.* report, recently demonstrated a "filmless" camera which records pictures and sound on tape which can subsequently be played back over a television transmitter and picked up by receivers in the normal way . . .

## Alarm—and Despondency

While *Blackpool A.C.C.* were setting up their cameras to shoot a demonstration by the local fire brigade, a genuine alarm call came and the engines raced away leaving the cameramen with nothing to film . . . *Boston F.S.* have temporarily suspended production, the member who provided the equipment having left the district . . . Co-operation of a local hotel proprietor ensures the comfort of members of *Bridlington A.C.S.*; films are screened in the lounge and viewed from armchairs . . . Sir Arthur Eiton is visiting *Bristol A.C.S.* early in the new year to talk on "The Early Days of Documentary" . . . "Now that the novelty of T.V. has followed other passive entertainment westwards . . ."—extract from *Cardiff A.C.S.* publicity material . . . *Centre F.U.* improvised a record accompaniment for their recent public show while the films were actually being shown . . .

The making of artificial flowers is to be the subject of the next *Circle Nine Five C.C.* film . . . *Clayesmore C.C.* report that the small speaker of their 601 Compact projector makes a useful microphone when fitted with a jack-plug and connected to the turn-table socket . . . Sound on tape is being used by *Cannock C.S.* and *The Connoisseur Circle* for their forthcoming musicals: the former are using 9.5mm. mono-hrome and the latter 16mm. colour . . . First draft script of a documentary to record next year's Coronation celebrations has been prepared by *Coventry F.P.U.* . . .

## Stop Me and Fit One

An ice cream carton with a hole cut in the bottom and painted black makes an excellent lens hood—tip from *Edinburgh C.S.* monthly magazine . . . *Erinus Research Group* explain their name: all equipment for the unit is being made by members and where they have no knowledge of the apparatus required they have to do some research before they can build it . . . "Between Two Worlds" is being screened in a programme presented by the *Federation of Cinematograph Societies* at the Abbey Community Centre,

*Westminster*, on December 9th (free tickets from the Hon. Sec.: 95 Castelnau, Barnes, S.W. 13—please enclose stamped addressed envelope) . . . *Wilbur A.F.S.* are volunteering to screen non-members' films for the benefit of their friends, relatives, etc. (details from G. S. Burns, 58 Easterhill Place, Glasgow, E.2) . . .

## Night Scene at The Fox

"Broken Blossoms" was shown by *Halifax C.C.* at the first "classical film" screening of the season . . . Prize-winners in the *Harrogate A.C.S.* annual Simmonds Silver Cup competition were A. E. Steel—"Water"; Michael Brackenbury—"Winding Ways" and B. Middleton—"Count de Rose" . . . *Haywards Heath & District A.C.S.* used their own power supply for filming night scenes for "The Fox" but "it meant dragging cables around the streets" . . . A club dance held recently by *High Wycombe F.S.* served two purposes: the normal social one and the provision of material for the dance hall scenes for "A Game of Robbers" . . . Depth of focus tests carried out by the *Hounslow P.S. Cine Section* have provided useful data on the filming of close-ups . . . *Johannesburg P. & C.S.* broke their record recently when over 100 people attended a club meeting . . .

Membership of the *Maidstone F.S.* has now passed 150 . . . *Melbourne 8mm. Movie Club* publish in their bulletin a sketch map showing the area of the Australian guided missile range where the carrying of cameras is prohibited . . . Two sound-on-disc productions have been made during the past year by *Monarch Pictures* of Jersey . . . Filming period shots for "Dunorlan", *Mountfield C.G.* have had to select their locations carefully to avoid including "modern amenities" such as park benches, council notices, etc . . . *Newcastle A.C.A.* report that the struggle between tape and film in their latest production has resulted in a draw—the tape stays in sync on about half the occasions on which it is shown . . . Practical tests seemed to be the only way to resolve a deadlock which arose at a *New Forest C.C.* discussion on the relative merits of the incident and high light methods of exposing film . . . *Norwich C.S.* celebrate their 21st anniversary next month . . .

## Just Coincidence?

Musical accompaniments, which "sometimes coincided remarkably with the action on the film," were introduced by *Cranleigh School C.S.* for last term's film shows . . . Three independent units are working on the *Crouch End A.C.S.* production, "Hornsey, Old and New" . . . A fixed-focus Campro is one of the cameras being used for "The Card", current *Dessbury & District A.C.S.* film . . . The journal of the *Durban Cine Eight Club* suggests that members use black and white film instead of colour—"for a change" . . . Former member attending a recent *Eccles A.C.G.* public show was heard to comment: "It makes you feel like having another go" . . .

A 25% increase in membership gave *Nottingham A.C.S.* a good start for their winter session . . . When adding a commentary to a silent film, always remember to avoid speaking when a character on the screen is doing so—hint from *Otago C.P.C.* newsletter . . . Members have processed all 1,400ft. of 16mm. film used in recent *Pearce Institute A.C.C.* productions . . .

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An electrically driven Bolex H.16, coupled to a Weante tape recorder, is being used by *Planet F.S.* for the filming of "Welcome Home" . . . The first *Plymouth Mutual F.G.* 9.5mm. production is to be a horror film . . . *Poole & Parkstone F.S.* report that while it is a comparatively "simple matter to find people who will pay to sit down and watch films", it is more difficult to find "those who will do some work".

Trevor Howard and Karen Greer attended a dance organised by the *Potters Bar C.S.* . . . *Queensland A.C.S.* provisionally report a profit of £350 as a result of six amateur film shows held on consecutive evenings recently . . . Missing costumes, difficulties with spectators and an injured cameraman have all delayed work on *Scotia F.P.* first production . . . Members of the still section of *Shrewsbury P.S.* co-operated with the cine section in the filming of "The Emergency" . . . "Head in Shadow" was voted the most popular film at the *Slough F.S.* Ten Best show . . .

Gilbert Harding and Richard Waring are featured in the *South London F.S.* production "London Borough" . . . For a "Paris sewer" shot, *Star Studios* obtained the use of an old subway at the local railway station which they flooded with hose-pipes . . . Membership of *Sutton Coldfield C.S.* is now nearly 150 . . . Tom Johnstone of 3a, Sunnyside Road, Alloa, Clackmannanshire is planning to form a society for enthusiasts in that district.

## "Fair's Fair" Play Dates

**PINNER.** Nov. 17th, at The Club Room, West House, by Pinner F.S. (Hon. Sec.: D. E. Crocker, 50 Briarwood Drive, Northwood, Middx.)

**LINCOLN.** Nov. 21st, 7.15 p.m., at Lincoln Technical College, by Lincoln C.C. (Hon. Sec.: N. Jebson, 10 Pennell Street, Lincoln.)

**HAYWARDS HEATH.** Nov. 24th, 7.30 p.m., at The County Secondary School. Presented by Mid-Sussex C.C. (Hon. Sec.: Victor G. Hussey, 41 Crescent Road, Burgess Hill.)

**NOTTINGHAM.** Nov. 25th, by Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew Road, Nottingham.)

**CHEAM.** Nov. 29th, 7.30 p.m., at the Chatsworth Road Boys School, Cheam, by Sutton & Cheam 9.5mm. Cine Club. (Hon. Sec.: F. W. Platell, 69 Windsor Avenue, North Cheam, Surrey.)

**CRANLEIGH.** Nov. 29th, by Cranleigh School Cine Society. (Hon. Sec.: P. J. Patterson, 2 and 3 South House, Cranleigh School, Cranleigh.)

**ABERDEEN.** Dec. 3rd, at 38 Camperdown Road, by Aberdeen & District Cine Club. (Hon. Sec.: J. D. Thompson, 38 Camperdown Road, Aberdeen.)

**BRIGHTON.** Dec. 8th, by Albany Productions Film Unit. (Programme Sec.: G. Wackford, c/o Stead & Co. Ltd., Duke Street, Brighton.)

**COVENTRY.** Dec. 10th, 7.30 p.m., at B.T.H. Social Club, by Coventry Film Production Unit. (Hon. Sec.: R. A. Yeoman, 67 Lionfields Avenue, Allestree.)

**CINDERFORD.** Dec. 11th, by Cinderford Camera Club. (Hon. Sec.: D. J. Shirley, High Street, Drybrook, Glos.)

**LONDON, S.E.21.** Dec. 15th, at Croxton Hall, Croxton Road, West Dulwich, by Astral Cine Club. (Hon. Sec.: A. A. Hines, 183 The Glade, Croydon, Surrey.)

**KEIGHLEY.** Dec. 16th, by Cine Artists. (Hon. Sec.: D. S. Collett, 7 Rock Street East, Woodhouse, Keighley, Yorks.)

# FILMS FOR THE HOME SHOW

A selection of new and recent additions to the film libraries. Abbreviations used: M. Minute, D. Director. (P) indicates that the film is for outright sale.

## 16mm. SOUND FEATURES

### Davis Sound Film Equipments

**Another Man's Poison.** 90m. D. Irving Rapper. Bette Davis, Gary Merrill, Emlyn Williams, Anthony Steel. Fascinating, but rather unreal, story of a woman detective story writer who murders her husband.

**Mr. Drake's Duck.** 81m. D. Val Guest. Douglas Fairbanks, Yolande Donlan, Howard Marion-Crawford. Mr. Drake's wife buys some ducks, one of which is apparently laying eggs containing uranium. Detachments of the Armed Forces move in to guard this unique bird. Pleasant comedy with capable acting.

**The Lady from Boston.** 84m. Paul Henreid, Merle Oberon. Amusing comedy about a schoolmistress who inherits a chateau, only to find that it is occupied by squatters.

**A Tale of Five Cities.** 99m. D. Montgomery Tully. Bonar Colleano, Lana Morris, Barbara Kelly. Bonar Colleano is found suffering from amnesia, the only clue to his identity being a number of currency notes signed by girls in various European capitals. Amusing encounters follow when he visits the girls to learn something of his past.

### F.H. Co.

**The Man with the Twisted Lip.** 45m. John Longden, Campbell Singer, Hector Ross. Sherlock Holmes thriller.

**Escape from Broadmoor.** 40m. John Stuart, Victoria Hopper, John le Mesurier. A murderer returns to the scene of a ten-year-old crime.

**A Matter of Murder.** 61m. Maureen Riscoe, John Barry, Charles Clapham. Murder mystery.

**Two on the Tiles.** 72m. Herbert Lom, Hugh McDermott, Brenda Bruce. Light-hearted comedy about a young couple's gay adventures.

**Smart Alec.** 56m. Peter Reynolds, Leslie Dwyer, Charles Hawtrey. Comedy thriller.

**A Tale of Five Cities.** 99m. Comedy.

**The Lady from Boston.** 84m. Comedy.

### G.B. Film Library

**The Clouded Yellow.** 94m. D. Ralph Thomas, Jean Simmons, Trevor Howard, Sonja Dresdel, Barry Jones. A rather cliché-laden plot, but this story of a secret service agent who arrives at a country house to catalogue butterflies will find favour with those who like melodrama and well-staged chase sequences.

**Battle of Powder River.** (Colour). 81m. D. George Sherman. Van Hefflin, Yvonne de Carlo. The story of the Sioux uprising in the 1860's. A famous scout is employed by the U.S. cavalry but his sympathies are with the Indians. Competent direction and pleasant photography.



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*Night without Stars*. 85m. D. Anthony Pelissier. David Farrar, Nadia Gray. A blind lawyer becomes involved in murder in the South of France. He returns to England, recovers his sight and goes back to France to solve the mystery.

*Hollywood Story*. 76m. D. William Castle. Richard Conte, Julia Adams. Nearly told murder story. Hollywood background used to good effect.

*Abbott and Costello Meet the Killer*. 93m. D. Charles T. Barton. Bud Abbott, Lou Costello, Boris Karloff. Entertaining comedy thriller.

### Ron Harris

*Mr. Belvedere Rings the Bell*. 88m. D. Henry Koster. Clifton Webb, Joanne Dru, Hugh Marlowe. First rate performance by Clifton Webb in a typical Belvedere comedy. He demonstrates "how to be young at 80" by posing as a 77 year-old inmate of an Old Folks Home.

*The Secret of Convict Lake*. 83m. D. Michael Gordon. Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott. Set in the 1870's this is the tale of five escaped convicts who hide-out in a snowbound mountain village inhabited only by the wives of prospectors who are away on a mining expedition.

*Union Station*. 81m. D. Rudy Mate. William Holden, Nancy Olson, Barry Fitzgerald. Gripping thriller about the kidnapping of a millionaire's blind daughter. The majority of the action takes place in and about crowded Union Station, the concentration of the scene assisting the pace of the film. Capable performances from the stars.

*The Lemon Drop Kid*. 91m. D. Sidney Lanfield. Bob Hope, Marilyn Maxwell, Lloyd Nolan. Based on Damon Runyon's story, this is the tale of an incompetent tipster who causes a gang leader to lose a fortune on a horse. He gives the tipster—The Lemon Drop Kid—three weeks to find the money, with surprisingly successful results.

*Whirlpool*. 98m. D. Otto Preminger, Gene Tierney, Richard Conte, Jose Ferrer, Charles Bickford. A crooked hypnotist entangles the wife of a psychia-

trist in a web of murder and blackmail. Polished direction.

*The Frogmen*. 97m. D. Lloyd Bacon. Richard Widmark, Dana Andrews, Gary Merrill. Competent war film dealing with the work of a U.S. underwater demolition team. Tension is well maintained and the acting is convincing.

*No Highway*. 99m. D. Henry Koster. James Stewart, Marlene Dietrich, Glynis Johns, Jack Hawkins. Based on the novel by Nevil Shute. An aircraft research worker wrecks a plane rather than let it take off and, as he firmly believes, crash. Good performances from the stars.

*Road to Rio*. Bing Crosby, Bob Hope, Dorothy Lamour. Another comedy in the popular "Road" series. Not to be missed by Crosby-Hope-Lamour fans.

*On the Riviera*. 89m. D. Walter Lang. Danny Kaye, Gene Tierney, Corinne Calvet. Danny Kaye in a dual role: that of cabaret artist and philandering airman. Material not up to the usual standard.

*The Guy Who Came Back*. 87m. D. Joseph Newman. Paul Douglas, Joan Bennett, Linda Darnell. Sentimental story of an ex-football star who is rejected by the Navy because of an old injury. All ends happily.

*The Big Clock*. 96m. D. John Farrow. Ray Milland, Charles Laughton, Maureen O'Sullivan. Slick thriller with a novel slant.

*Mr. Music*. 114m. D. Richard Haydn. Bing Crosby, Nancy Olsen, Charles Coburn, Ruth Hussey. Expert musical with amusing script and pleasant songs.

### Metro-Goldwyn-Mayer

*Show Boat*. (Colour). 108m. D. George Sidney. Kathryn Grayson, Ava Gardner, Howard Keel. New screen version of the original musical play by Jerome Kern and Oscar Hammerstein II. The colour photography makes the most of art director Jack Martin Smith's first rate sets.

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*The Walking Hills*. 78m. D. John Sturges. Randolph Scott, Ella Raines, William Bishop. Western. Nine men with widely differing backgrounds band together to hunt for gold believed to be buried in the desert. Good characterisation and exciting climax.

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*The Reckless Moment*. 82m. D. Max Ophuls. James Mason, Joan Bennett, Geraldine Brooks. The peaceful existence of an American middle-class family is shattered when the adolescent daughter becomes involved with a philanderer. Absorbing chronicle with top-class direction. Good performances from the stars.

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## THEY LEARNED ABOUT FILMS

(Continued from page 743)

be found other work to do. Those who were disappointed at not being chosen were encouraged to attend training classes which were frequently held out of school hours.

The teacher insisted on steady shots, warned of the dangers of too much panning (always begin and end a pan on a point of interest) and pointed out that if there *has* to be a pan, it should be slow and smooth. (The children were invited to count the seconds while she demonstrated.)

The camera team did not find the use of the exposure meter difficult. The boy mainly responsible for taking readings was told to get reasonably near the subject (within 3ft. for close-ups), tilt the meter down slightly, take a reading of both the lit and the shadow sides, and average the two.

The entire class was taken to watch the shooting of the first location shots. (Some of the children had written to local residents asking for permission to film on their property—co-operation which was willingly given—and thus got some valuable practice in written English.) To make the lesson clear a large diagram of the camera set-ups was taken along and two cameras were used the better to show how continuity is maintained.

In one shot John and Mary walk down the road looking for the old lady's house. In the next the camera is trained on the gate and they are shown opening it. One camera could have readily taken both shots but by allowing the first part of the second shot to overlap the end of the first shot, the technique of cutting on action was made the clearer.

In order to capture the atmosphere of a film studio in a modest way, two sets were built side by side in a small room. One was meant to be Mary's home and the other the old lady's home. Both were lit by a flood, and a window in each helped to illuminate the shadow side of the children's faces. Had there been no window, a white sheet would have done as well.

Great was the excitement when the film came back from processing. The shots were first projected in the order in which they were filmed, and in cases where there had been more than one take, the children selected that they considered to be the best. Then the shots were cut up and stored in sequence in cream cheese boxes and the editing began. The children were advised to :

(Continued on page 844)

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## THEY LEARNED ABOUT FILMS

(Continued from page 842)

Cut out all jerky shots ; try to ensure that the frames on each side of a splice were of approximately the same screen density ; keep the movement going in the same direction (not always possible) ; take great pains with splicing ; cut on action where practicable ; and avoid awkward pauses or sudden jumps by trimming the beginnings and endings of shots.

To illustrate how to get smooth transitions, one shot was slid over another until the object in the frame (a handbag) was in more or less the same position in each, and the unwanted frames were then lopped off. In another demonstration a shot of John and Mary running towards the bag was joined to a close shot of a hand coming into the picture and picking the bag up.

The hand does not appear, however, until some little time after the start of the second shot, and the children readily understood that this slowed up what should have been quick action and so were easily persuaded to cut the first few frames. In general, if a sequence looked right, the child was content to leave it at that but nevertheless they were critical of their own and each other's efforts and spent much time—their own—in correcting faults. Every member of the class had a hand in the splicing.

An audience of parents and friends gave the film an enthusiastic reception, and the answers to a questionnaire circulated to the children after the show really did suggest that they had learnt something in the making of it. Here, we felt, was an approach to the teaching of film appreciation in modern schools worthy of further consideration.

A complete record of the experiment, together with the film produced, is available to teachers. Letters may be addressed to the author c/o A.C.W.

## FOCUS FOR EFFECT

(Continued from page 753)

increasing the aperture with filters or shutter variation, we can control the limits of focus in the scene. And, of course, the two methods can be combined to meet special cases.

Differential focusing is not confined to outdoor work alone. Where needed it can be used indoors to bring out a subject in relief against a near background. It is much easier, too, as apertures are greater and the depth of focus less. Indeed, in the majority of cases the problem is to get enough depth.

For the purpose of dramatic emphasis there is another use for differential focusing.

(Continued on page 846)



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## FOCUS FOR EFFECT

(Continued from page 844)

Suppose we have a medium close shot of two actors conversing, with one nearer to the camera than the other. We can deliberately put one actor in focus and the other out, either by using a very tight zone on the focused one or by focusing short or over so that the limit falls between the two.

In this way we can help the director to make a dramatic point, or we can even use the effect to soften a feminine face while retaining the hard masculinity of the man talking to her. It is not so good an effect as that given with soft focus gauzes or filters, but it may be useful in a pinch.

There is a lot of scope for experiment in differential focusing, because there is so much variety possible in the choice of limits of focus and thus in the degree of diffusion which appears in other parts of the frame. But for many people the depth of focus tables will be found most useful in helping them to cover sharply a larger field than critical focusing will yield.

In exterior work, for instance, the hyperfocal distance gives the longest zone of sharp focus for a particular lens and aperture. But when lighting conditions are weak or very long focus lenses are in use, other lens settings may give a more useful range.

Sometimes the required action takes place considerably short of infinity. In such cases it is obviously better to shorten the focus distance and thus have a zone which gives a nearer limit of sharpness helpful for telling close-up work.

A case in point is a procession of busy shoppers along the pavement. By giving up the unwanted depth at the infinity end, a zone can be found which covers the general scene and yet affords a near limit useful for dramatic close-shots of individuals without the need for focus changes.

Then there is the case of the interior film made with limited lighting. Action may be played out at the same time in two planes, near and middle distance, and both planes may be wanted equally sharp. Examples of this are numerous. For instance, the burglar in the foreground covers with a gun the householder who is coming downstairs in the distance.

To get the effect, both players must be sharply defined. Critical focusing on either single actor may mean loss of focus on the other. We have to find a "zone" which will embrace both. The Deep Focus of modern entertainment films is an extension of this principle.

(Continued on page 848)

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## FOCUS FOR EFFECT

(Continued from page 846)

Reference to the tables will show whether there is such a zone available for the lens and aperture in use. If there is not, extra lighting to reduce the aperture may have to be considered. Alternatively, a lens of shorter focal length can be used, which gives greatly increased depth of focus. At the same time, it will make the scene look more remote, and so some balance may have to be struck by moving the camera in a bit. With a lens of 15mm. focal length at f/2, subjects at 5ft. and 15ft. can both be equally sharp, while with a 1-inch lens an aperture of f/5.6 would be needed for the same distances.

Deep Focus, as the professional understands it, describes the photography of action from close-up to long shot on very large sets, with or without a great deal of camera movement, all in sharp detail. Normally, he uses apertures of the order of f/8 for this effect, with lenses of wider angle than the standard 1-inch of the 16mm. user. This means far more light than the amateur can dream of.

But where the professional is scheming to get a sharp picture from, say, 5 to 75ft., the amateur probably only has to deal with a set about 30ft. in depth. Using a 15mm. lens at f/2.8, he, too, can have his picture sharp from less than 5ft. to the limit of the set. The wider angle lens also adds to the sense of depth, and though the camera may have to work closer to the players, it will be no more than is comfortable.

Even at wider apertures, zone focusing can be used to give the impression of continuous sharpness. By plotting the various movements and finding overlapping zones which cover the actors and principal features of the set in the various phases of the action, the cameraman can jump or glide the focus from one zone to another at the appropriate cue points and maintain an illusion of complete sharpness. Trying to keep critical focus on his main actor under the same conditions could easily cause distressing "softness" in important areas of the set. The sketch demonstrates this principle in use.

One last word. Whether one is shooting for personal pleasure or for the club's film play, the effects available from controlled use of depth of focus should be used not for their own sake but to give point and atmosphere to the story. The effect must suit the mood or it will be merely irritating.

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## SOLVING EDITING PROBLEMS

(Continued from page 769)

dissolve. This would have smoothed out the jerk, but during the dissolve there would have been a noticeable double image.

I was nearly floored, but not quite. What came to my rescue was frame-cutting: this means cutting out a number of frames, usually in a definite ratio, to give very much the same effect as if the camera had been running slowly. For my present Problem I tried losing 15 frames in every 16, so that 12 feet of film were reduced to under one foot. The camera drift was thereby smoothed away and the troubles were cured.

All that remained to be done was to have an optical copy made from the negative, without joins. It would never do to have the negative *cut* in the same way as the positive because the result would be unsteady and the picture would leap in and out of focus.

To finish this month's instalment, here is what I consider was my most difficult cut—the greatest single time-waster I remember. Yet I look back on it with pleasure because it convinced me finally of an important principle that I have never forgotten.

**Twenty-first Problem.** Figs. 9-11 are from *A Thousand Million a Year*, showing barrels of tobacco leaf being moved by crane from ship to warehouse. Figs. 9 and 10 are one shot: we start on the CS of the two barrels and they are then lifted high into the air, camera following, until they reach the doors of the warehouse. Fig. 11, shot from inside the warehouse, repeats the action: the two barrels come from the river in background and are eventually dumped on the truck outside the doors.

On first assembly the cut had been easy—there was no trouble in matching the action. The difficulty appeared as soon as it was viewed: the hesitations of the crane and the swayings of the barrels had kept the two scenes long and the action shown was too incidental to be worth such a great footage.

How to shorten it to a reasonable length? With a cutaway, such as the crane operator, it would have been simple, but I had none. There could always be the old last-resort solution, a transition optical such as a dissolve, but I wanted to avoid that.

I was forced to study those shots. I studied them for a solid 45 minutes, running them on the Moviola backwards and forwards and almost inside out, trying this and

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### SOLVING EDITING PROBLEMS

(Continued from page 850)

that idea to discover some means of losing a large chunk of action and yet keeping the effect smooth. I am pleased to announce that I found it. The principle is one that I have mentioned before in a different use. It is Screen Movement.

You can see that no natural cut could shorten the journey of these tobacco barrels and avoid a great jump in space. It was the swinging of the barrels that inspired me to try a pendulum screen movement at the cut.

Imagine in Fig. 10 the barrels swinging towards the RH edge of screen and coming to rest there, ready to swing back to the centre of the screen. Immediately cut to Fig. 11 at the point where they are at the RH edge of screen and about to swing to the centre. That, *on the screen*, gives the barrels a pendulum movement which starts in one set-up and finishes in another, and thereby the eye is humoured across the gap in space. The pendulum screen-movement, which is smooth, hides the subject-movement which is logically unsightly.

If you view it critically, of course, and are aware of what is coming, it *is* a great jump, but such a viewing condition is not normal and can be ignored. I was delighted at the way my experiment turned out, and my education was broadened.

See you again next month, when we finish discussing silent cutting problems.

### ONE ACTOR — 16 PARTS

(Continued from page 747)

mistakes that cannot be concealed by careful editing. For example, I found I had a normal shot of the young man in the wood followed by a much darker one of him further in, and then a very much lighter one of him nearing the other side. This sudden change from dark to light was most noticeable on the screen, and so I changed the order of the first two. The result is not at all what I had originally intended, but is quite pleasing.

I had wanted a shot of the ground rushing towards the camera, when the young man falls out of a tree, and had considered hurtling down from a tree on the end of a rope, but decided the risk would not be worth the trouble. In the event, I got the desired result by doing nothing at all. I found it ready waiting for me at the end of a reel of processed film. I suppose I must have waved the camera about when running on the trailer.

In all, I exposed 200ft. of Kodak Super X and 50ft. of Pan. The finished film runs to 150ft. Total cost, including stills : about

(Continued on page 854)

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## SOLVING EDITING PROBLEMS

(Continued from page 852)

**L8.** It is not difficult to find things wrong with the picture : there is some indifferent photography (I was too inclined to take meter reading of faces for mid and long shots, and let the backgrounds look after themselves), the film is not as clear as it might be and there are too few close-ups.

On the other hand, I like the shots of the savage chief and his tom-tom player and hula-hula 'girl'. But even with these, I have somehow contrived to give the impression that two of the characters are looking not at, but away from, each other. I must have filmed each of them from a different side, and not realised it at the time.

I have just run the film through once again, thinking how deceptively simple it all looks, when one shot struck me, not for the first time, as being rather odd. I've run it through again and counted the savages. There is one too many ! I do not know how he got there, but filming is a pretty hectic business, and when one person has to do everything in front of the camera, and the other everything behind it, anything is liable to happen. Still, I'm glad to have made the picture, though I would not do it again for all the film in Kodak's.

## CLAMPS, LAMPS AND AMPS.

(Continued from page 763)

simple arrangement I use for providing dimming lights in the best cinema tradition when giving a show at home. A standard lamp is plugged into the nearest power point, and the lead from the 5 amp. 2-pin plug also carries a lamp socket in series as shown in Fig. 4. At all times when a show is not in progress the lamp socket holds a shorting plug (a bayonet plug with a short piece of wire bridging the two terminals inside).

When a show is to be given this plug is replaced by the rheostat unit, equipped with the length of flex necessary to bring the knob conveniently to hand. The variable resistance, a 1,000 ohms,  $\frac{1}{2}$  amp. type, wire-wound on a ceramic former, cost me 2s. 6d. from a Government surplus radio store. For safety it is mounted inside a small tin box—the kind in which Ilford developers are sold—is ideal ; holes are punched in the sides for ventilation.

When the rheostat knob is turned into the fully dimmed position, a 100 watt lamp still shows a fair glow so that it is necessary to include a switch to break the circuit altogether. This very convenient dimmer can be set up at a moment's notice, in any room, and involves no interference with the house lighting circuit.

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**Ampro Premier 20** 16mm. sound projector complete with speaker and transformer. £160. Thomson, 112 Alcester Road South, Birmingham 14. Highbury 1314.

**Specto** Dual 900ft. with Scanrite 9.5mm. sound equipment, governors, accessories, case, cost £85, accept £60. Perfect quality as new, sold separately. 16mm. head available. Owner going in army. Photo details. Brooks, 5 Paradise Road, Bedford.

**Bargains for the Amateur Cine Photographer and Enthusiast.** B.T.H. Model S.R.B., ex-Govt. reconditioned (talkie projectors £65 each). Exchanges invited on other equipment. 35mm. projection lenses from £2 each; silver screens, roller and batten, 30" x 40" 25/-; 6' x 6' white washable screens £3; 16mm. ex-Govt. talkie films, 400ft. £1; New 16mm. films (interest), 100ft., list price 35/-, our price £1; 8mm. £1; 8mm. list 22/-, our price 12/-.

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**Pre-war Paillard Bolex** Sound Film Projector for sale to take 16, 9.5, 8.00 mm. film type G 3 model No. 100117. Cinor lens 1:1.5 (50mm.) A.C. What offers? Derby School, Derby.

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**G.B. Model A**, 16mm. sound and silent projector. New gate, photo cell, projector and exciter lamps with transformer. But less amplifier and speaker. Mechanically perfect. Following unused accessories, Ensign universal splicer, premier rewind, 6 spools, will not separate. £20 no offers. Hagger, 13 Wallington Court, Stanley Park Rd., Wallington, Surrey.

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**Pallard Bolex D.A.** 9.5/16mm. 400w. forward, reverse and stills, complete in case with spare lamp and belts £35. **Box 1258.**

## SECOND FEATURE

(Continued from page 820)

rotten timber creaks a bit and Chris vanishes into the ground, just as Charlie Ramsbottom dramatically drives up: "We go to press the day after to-morrow."

After the hectic rescue, and the departure of the doctor, Alva visits her oddly-attired Chris, and gets called Betty. Loss of memory! Resourceful Blair yells for the tablets—they're missing from Chris's pocket—must be in the well. So, of course they start fishing with a bucket, and the farmer watches, lights pipe, tosses away match and *vump!* the water blazes and he yells they've struck oil.

But Chris recalls one of his formula elements . . . Let's see, what was he doing when he started remembering? Ah, yes, kissing Alva, so he'd better do it again. THE END.

It is so difficult to obtain an entirely objective idea of the sequences, sets and transitions used in a characteristic brisk tempo American film that I have set out all the data. I know that in this bare tabular form it looks rather dull and uninviting but I think it will be found useful not only as indicating the pattern of this particular film but also as a guide to the amateur who either makes his own films or is seriously interested in films.

Of course, one can argue where sequences begin and end, and whether one view of the Pentagon constitutes a set, but broadly one is correct in asserting that there are 40 settings and 24 sequences. Only five of the 24 sequences fail to introduce a new setting.

Most interestingly, and remembering that this is a quick-tempo film, only one sequence-link is by direct cut: four are divided by fades in-and-out; and the remaining nineteen are mixed by straight lap-dissolves. There are also in the film a further twelve mixes. Used as they are here, they do not slow down the tempo.

There is no sign of a wipe or of any fancy effects in the film. Strict "realism" (particularly in the moments of fantasy) is the keynote, and here it comes off. There is nothing in any of the film phases to allow art or technique to obtrude; the interest is thus wholly in script and film construction.

Such is one of the fashions of the times. Fashions change in the presentation of both stage plays and films, though only in the case of the films can you look back and see it. But the film maker, professional or amateur, must know the current fashion (and whether he will run with or against it); *Free For All* epitomises a fashion and a type of craftsmanship and is quite a worthy model of film making.

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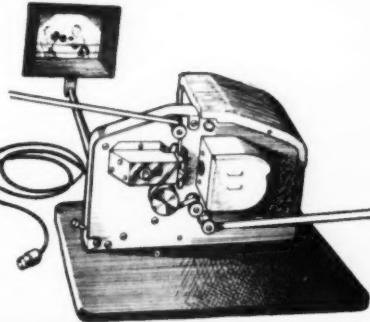
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